



Introduction to the Buddhist Tantric Systems

F. D. Leeming & A. Wayman

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Alex Wayman

This work sheds light on its relation with previous literature including the Brahmanical tradition. The author has used the edited Sanskrit texts, the Pradipoddyotana, Ms., the relevant texts translated into Tibetan in the Kanjur and Tanjur, and thirteen Tibetan works on the Tantra by Tsoñ-kha-pa, founder of the Gelugpa sect of Tibetan Buddhism. He presents the forty Nidāna verses with commentary quoted in Sanskrit in the Pradipoddyotana, and the Chs. 6 and 12 basic Tantra with some commentarial exposition. He provides introductions, including a translation of the Guhyasamāja Akṣobhyamandala. The special teaching of four-stage Yoga is given in appendices that develop the practical side.

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INTRODUCTION TO THE BUDDHIST TANTRIC SYSTEMS

F. D. Lessing and A. Wayman

INTRODUCTION TO THE BUDDHIST TANTRIC SYSTEMS

Translated From
MKHAS GRUB RJE'S

Rgyud sde spyihi rnam par gzag pa rgyas par brjod
With Original Text and Annotation

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INTRODUCTION TO THE SECOND EDITION

May I first explain that the brevity of introduction to the first edition of M^hkas-grub-rje's tantra survey was because Professor F. D. Lessing had passed away prior to the final preparation of the manuscript. I had collaborated throughout with him on the translation, but had to supply all the notes myself. Doubtless if Professor Lessing had lived, he would have provided a fine introduction. Since that time I have published two works myself on the Buddhist Tantras: *The Buddhist Tantras; Light on Indo-Tibetan Esotericism* (Samuel Weiser: New York, 1973), and *Yoga of the Guhyasamājatantra; the Arcane Lore of Forty Verses* (Motilal Banarsi^dass: Delhi, 1977). Being more familiar now with the background of M^hkas-grub-rje's work, I shall clarify this background by the following considerations, necessarily brief.

The editor of the Kanjur and Tanjur (the Tibetan canon) was Bu-ston (b. 1290), who broke off from the Sa-skyā-pa sect to found the celebrated school of Zha-lu. His collected works have been reprinted by Dr. Lokesh Chandra in New Delhi, who kindly presented me with a set during my visit to his International Academy of Indian Culture in December 1976. From this edition I have perused Bu-ston's three survey works of the Buddhist Tantra, as well as his survey work on the Yogatantra (the third branch of Tantra). This enables me to say definitely now that M^hkas-grub-rje must have had these works of Bu-ston as a source from which he summarized various materials for his own introduction to the subject, also incorporating a number of the reform Gelugpa positions of his immediate teacher, Tsoñ-kha-pa. For example, M^hkas-grub-rje's first chapter on "How the Teacher Bhagavat became Abhisambuddha" is simply drawn from the somewhat more extended account in Bu-ston's works.

It is well known that Bu-ston had classified the Kanjur Tantra section of authoritative Tantras under the headings of four Tantra classes, Kriyā, Caryā, Yoga, and Anuttarayoga. His three survey works cite various explanations for these four classes. Of special significance is the passage, repeated in all three—in the "small-sized" (Pha, 'bsdus po,

27b), in the “large-sized” (Ba, ‘rgyas pa,’ 45a-b), in the “medium-sized” (Ba, ‘ḥbriṇ po,’ 44a-b), classifying the four Tantra classes by the four theory-systems (*siddhānta*), which are the Vaibhāṣika, Sautrāntika, Yogācāra, and Mādhyamika, as I translate:

1. According to the theory of the Vaibhāṣikas that external entities (e.g. the four elements) are true and have a wordless nature, one attracts the knowledge being onto the cloth one has arranged in front, and disposes a mantra-garland in his heart, then with bathing and ritual purity, reciting mantras, one takes *siddhi* (i.e. from that deity in front)—so the Kriyā Tantra.
2. According to the theory of the Sautrāntikas that all appearances are cognition and that there are the pair, apprehending and apprehended object, one generates oneself into the ‘symbolic being’, attracts the knowledge being in front and disposes the mantra (garland) in his heart and incants it, then takes *siddhi* from the god like a friend—so the Caryā Tantra.
3. According to the theory of the Yogācāras that while external entities are not true, still introspection is true without the pair, apprehending and apprehended object—one generates oneself into the ‘symbolic being’ and draws in the ‘knowledge being’; one recites the mantra and in conclusion dismisses the ‘knowledge being’—so the Yoga Tantra.
4. According to the Mādhyamikas accepting in a conventional sense the pair, apprehending and apprehended object, while completely denying them in the absolute sense—one generates the ‘symbolic being’, draws in the ‘knowledge being’; and omits the ritual of dismissing (the knowledge being)—so the Anuttarayoga Tantra.

Bu-ston mentions that while the foregoing description was set forth by certain Tanjur authorities, such as the tantric Nāgārjuna, and repeated by some Tibetan gurus, his own school finds no supporting information for it. Observe that this correlates the two ‘Hinayāna’ systems with the first two Tantra classes, and the two ‘Mahayāna’ systems with the last two Tantra classes. The Gelugpa rejects the correlation, preferring to include the entire Tantra system in the Mahayāna, with the ‘Prajñāpāramitā’ portion of the Mahayāna as a basis. When Mkhās-grub-rje refers to this fact as the Prāsaṅgika Mādhyamika position underlying all the Tantra, he probably means simply the Mādhyamika emphasis on voidness, especially of all the natures (*dharma*) arising dependently, avoiding the extremes of existence and non-existence.

The correlation of the four theory-systems with the four Tantra classes may well have been a reason for the neglect by the older Tibetan gurus of the first two Tantra classes (the ‘Hinayāna’ two) as cults to be followed

in their own right, and the emphasis instead on the last two Tantra classes (the 'Mahāyāna' two), since Tibetan Buddhism was prevalently of the Mahāyāna variety. A further circumstance fostering this preference was the fact that the main Tantras of the first two classes were translated in the first period of Tibetan Buddhism, with lineages of these works largely lost during the period before the revival which became known as the Second Diffusion of Buddhism in Tibet. In contrast, most of the third and fourth Tantra classes and their voluminous commentaries were translated in the second period along with continuation of lineages of 'permission' to evoke the deities, and initiations that prepare for study and practice of the individual Tantras. A third reason, taken from Bu-ston's writings and incorporated into Mkhās-grub-rje's first chapter, is that only the Yoga Tantra and the Anuttarayoga Tantra have the traditions of how the Buddha obtained his full enlightenment. For those various reasons it was thought that the Yoga and Anuttarayoga Tantra were alternate ways of becoming a Buddha in this life (the quick path of the Tantra), while all four divisions of the Tantra could be used for evocations of deities for inferior *siddhis*. Thus, among the older Tibetan lamas there was a tendency to downgrade the Kriyā and Caryā Tantras. The restoration of these two 'lower' Tantra divisions to their justified importance was begun in Bu-ston's tantric surveys and editing of the tantric portions of the Kanjur and Tanjur by way of the four Tantra classes. Bu-ston, while himself an authority on the Yoga Tantra (the third class) and the *Kālacakra-tantra* (in the fourth class), has numerous and long citations from the Kriyā Tantra work *Mañjuśrī-mūla-tantra* and from the Caryā Tantra work *Vairocanābhisaṃbodhi*. The Gelugpa further promoted the importance of these two Tantra classes in Tsoṅ-kha-pa's *Snags rim chen mo*. That is why Mkhās-grub-rje has a generous treatment of the Kriyā Tantra and refers to "the steps of the path of becoming a Buddha by way of the Kriyā Tantra."

Another topic that needs introduction is that of initiation (*abhiṣeka*). Bu-ston treats the matter in the 'medium-sized' survey (Ba, going from 21a to 25b), discussing especially remarks of Atīsa in his *Bodhipathapradipa* and Self-commentary, e.g. Ba, 25a: There are two kinds of 'initiations'—those based on homelife, and those based on the pure life (*brahmacarya*). The ones based on the home are all of them, to the extent stated in the Tantras. The ones based on the pure life omit among them the Secret Initiation and Insight-Knowledge Initiation (see herein Chapter Nine). The question is raised: Why omit those two? Atīsa's answer is that only the pure life is consistent with the Buddha's Dharma, while those two initiations violate the pure life; and he adds that there is no fault in knowing the situation. Bu-ston mentions that some persons

understood from Atīśa's remarks that one could understand the lower and higher Tantras, listen to them and explain them to others, without 'initiation' (*abhiṣeka*); that it suffices to have taken the vow of enlightenment and have entered the Bodhisattva path. Bu-ston takes this as an insult to Atīsa, and a complete misreading of his position. It would mean, for example, that one would recite mantras that were personally chosen, not imparted by the guru during initiation; that this is said to lead to disaster. But Bu-ston did not clarify an important issue, which can be stated this way: The morality of Buddhism requires the stipulations of conduct to be accepted literally. But read literally, the higher initiations appear to violate morality. Did Atīśa allow all initiations to be taken by lay persons, who would read the Tantra in a literal way, while persons in the 'pure life' could take the higher initiations of the Anuttarayoga Tantra, provided the Tantra be read in a non-literal manner according to precepts of the gurus? In this connection, the Gelugpa insists that the fourth Tantra class, the Anuttarayoga, is preeminently inner *saṃādhi*; and so the references to male and female are understood as combinations of forces within the yogin or yogini.

Then, what does this teaching of Buddhist Tantra, especially the Anuttarayoga Tantra, have to do with the mysterious force called *Kuṇḍalīnī* on which Pandit Gopi Krishna has written at length? The Buddhist tantric teaching set forth herein (Chapter Nine) in the treatment of the 'Secret Initiation' concerns making the 'winds' enter, dwell, and dissolve in the central channel of the body, in fact the 'subtle body'. This process would presumably arouse forces loosely referred to as 'Kuṇḍalini' in the Hindu tantric books. The meaning of the Buddhist tantric method is stated at length in my new book *Yoga of the Guhyasamājatantra*. Here may I say only briefly that the method is attended with the dangers made clear in Gopi Krishna's writings as long as the candidate has not first strengthened the subtle body so that it can withstand the unusual forces that are thus aroused.

Finally, what can be said of Mkhās-grub-rje's book as a whole? It seems that in preparation for writing his large commentary on the *Kālacakra-tantra*, he first wrote this survey work on the Tantras and then his commentary on the *Hevajra-tantra*. The survey work reveals his striking ability to seize the main points of a vast literature and present them in orderly fashion. On the other hand, it should be conceded that he has accordingly so abbreviated as to afford scant intimation of the actual involved ritual in its true amplitude. To see this, one must resort to the specialized treatises, for example, as he himself recommends at the conclusion, Tṣoñ-kha-pa's *Snags rim chen mo*.

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INTRODUCTION

The author of the work herein translated is styled in the colophon Mkhas-grub-thams-cad-mkhyen-pa Dge-legs-dpal-bzañ po, from which the "thams-cad-mkhyen-pa" (*S. sarvajña*) is frequently omitted. The chief part of the name is Dge-legs-dpal-bzañ-po, but the honorific Mkhas-grub is ordinarily prefixed. He is often referred to as Mkhas-grub-chos-rje, which can be abbreviated to Mkhas-grub-rje. The title *chos-rje* (*S. dharmasvāmin*) is also honorary. He has also been called Mkhas-grub-smra-bahi-ñi-ma Dge-legs-dpal-bzañ po. Born in Gtsañ-stod of Tibet and living from 1385 to 1438, he first met his great teacher Tsoñ-kha-pa (1357-1419) in the year 1407 (*me mo phag*), and went on to become the latter's chief disciple in the Buddhist Tantras. Mkhas-grub-rje was the eldest of three brothers, whose father was named Bkra-sis-dpal-bzañ and mother Bu-hdren-rgyal-mo. The next younger brother, Ba-so-chos-kyi-rgyal-mtshan, called a *grub-chen* (*mahāsiddha*), attained a lesser eminence; born in 1402 A.D., the year Tsoñ-kha-pa completed the *Lam-rim-chen-mo*, Ba-so wrote a commentary on the latter work. In the last parts of their lives, they were the 2nd and 6th Abbots of Gal-dan Monastery, which was founded by Tsoñ-kha-pa. After the death of his teacher who had created a new school, later called the Gelugpa, Mkhas-grub-rje contributed to the success of this institution by his literary talent, employed to clarify and defend Tsoñ-kha-pa's Tantric reform. Tibetan tradition (probably starting in the 17th century), traced Mkhas-grub-rje's anterior incarnations back to the Sthāvira Śubhūti (considered to be an immediate disciple of Gautama Buddha) and his subsequent ones in the series called the Pañ-chen Lamas.¹

¹ The material of this paragraph has been compiled from several sources: Giuseppe Tucci, *Tibetan Painted Scrolls* (Rome, 1949), to which the reader may refer for more information; Kloñ-rdol-bla-ma, Section Ra, 6b-6, ff.; Blo-bzañ-hphrin-las' *Thob yig gsal bahi me lor*, III, 80b-1, ff., which is referred to later as *Thob yig*; and a Tibetan work on astrology and dates with abbreviated title *Bstan rtsis*, by Blo-bzañ-tshul-khrims-rgya-mtsho, also named Mi-pham-tshañ-sras-dgyes-pahi-rdo-rje.

The author's chief work in the field of the Tantras is his great commentary on the *Kālacakra-tantra*, assigned No. 5463 in *A Catalogue of the Tohoku University Collection of Tibetan works on Buddhism* (Sendai, 1953), devoted to native Tibetan works which are referred to hereafter by "Toh." followed by the number in this catalog. Also popular among Gelugpa Lamas are his *Ston-thun chen-mo* (Toh. 5459), on the theory of the Void (*śūnyatā*), and his *Sdom gsum* (Toh. 5488), on the three vows — those of the Prātimokṣa, the Bodhisattva, and the Mantra (or Vajrayāna). Among other works on the Tantras noteworthy is his commentary on the *Hevajra-tantra*, the *Brtag ḥgrel* (Toh. 5483).

His "Fundamentals of the Buddhist Tantras" has the full Tibetan title *Rgyud sde spyiḥi rnam par gzag pa rgyas par brjod* (Toh. 5489) and the abbreviated form *Rgyud sde spyi rnam*. It is neither his chief nor his best-written work. It gives the impression of a semester or summer-session lecture course, ending just as precipitately. However, no other book of comparable size belonging to the Gelugpa school and known to the present translators can serve as well through translation to open up the subject of the Buddhist Tantras to Western readers. This is because it presents the fundamentals along with important bibliography of all four divisions of the Tantras and indicates the non-Tantric Buddhist topics which the disciples were expected to master in preparation for the Tantras; and it presents these fundamentals with a minimum of quotations and other complications. On the other hand, ordinarily it does not define basic terms, and the notes to the translation have had to fill the gap.

We may presume that Mkhas-grub-rje employed the following method for composing the work: He had before him one or more earlier works of this type, possibly those by Bu-ston (1289-1364), the redactor of the Kanjur and Tanjur, who composed three works (Toh. 5167-5169), elucidating with increased detail the four Tantra divisions. Into the outline suggested by such preceding works, the author poured various non-controversial topics and many ideas of his teacher Tsōn-kha-pa. This was done partly by direct reproduction of passages and partly by paraphrase; and for this purpose he used a number of Tsōn-kha-pa's works, but especially the latter's *Snags rim chen mo* (Toh. 5281) as well as his personal instructions gained from being a close disciple. He mentions among native works only a few by Tsōn-kha-pa. The bulk of references are to canonical Kanjur and Tanjur works, which again we identify with the signal "Toh." and numbers as given in *A Complete Catalogue of the Tibetan Buddhist Canons* (Sendai, 1934).

It will be noted that the Prāsaṅgika-Mādhyamika school is claimed to be the philosophical base of all four Buddhist Tantra divisions. Of particular interest is the work's presentation of the practices of initiation in both external and internal *mandalas* and of the mystical experiences associated therewith. It also shows the theoretical association of these practices and experiences with the traditions about how Gautama attained the Complete Enlightenment. However, the full import of the ideas brought forward in the present work may best be clarified by special comparative studies that are beyond the scope of this introduction.

As to the translation itself, I should have preferred that Professor Lessing provide the details, and he certainly would have, had not destiny intervened by his peaceful passing on the night of December 30, 1961. During one of his return trips to China, probably the one of 1947, he secured two copies of the text in the Labrang edition and the modern translation into Chinese by Fa-tsun. By reason of his assiduous labors on Tibetan ritual texts connected with the iconography and cult of the Lamaist temple in Peking called the Yung-ho-kung, Dr. Lessing was convinced that many obscure literary allusions would be comprehensible once such a work as Mkhās-grub-rje's were translated. When in 1950 as a graduate student I became his research assistant in his Yung-ho-kung project, Dr. Lessing felt that the time had come to attempt the difficult project of translating this book. A heart attack, requiring his hospitalization, provided the initial leisure. In bed he began the draft translation on March 16, 1951, comparing the original Tibetan text with Fa-tsun's translation, and finished it during the rest of the year. As he proceeded, I transcribed the Tibetan text, bit by bit, interspacing with Prof. Lessing's draft. The Labrang edition has many textual problems, since the separating dots between syllables are hardly visible, and a number of places are badly smudged, presumably because the woodblocks were worn at those spots. Later, when the East Asiatic Library, University of California, secured the Lhasa edition of Mkhās-grub-rje's works, the different edition of the text made it possible for me to decipher the bad spots in the Labrang edition, which, however, is generally superior in text readings — as far as this work is concerned — to the Lhasa edition. With our identification in the Tohoku Kanjur-Tanjur catalog of most of the works alluded to by Mkhās-grub-rje, it became possible for me to consult a number of them as well as Tsōñ-kha-pa's collected works accessible at the East Asiatic Library, and thus derive more information bearing on the points raised in "Fundamentals of the Buddhist Tantras". After

several years, and as this new data began to clear up certain difficult points in the *Mkhas-grub* text, Prof. Lessing wished me to be a collaborator in the translation, especially since he had little time himself to consult those works, his energies being largely absorbed in the *Mongolian-English Dictionary* which he finally finished in 1960. It is difficult to explain the memorable experience of such collaboration: the elder, encyclopedic in philological knowledge, experienced in and appreciative of scholarship, generous to his students; the younger, eager to learn, with a modest talent at problem solving. It would be some years before I could begin to equal his initial contribution to the translation, a *tour de force* possible through his two decades of work with related materials and a phenomenal memory for words in Oriental languages. Working with his first translation was the way I learned to read the Tibetan language. My attention was also diverted to other projects in those years; and after two years as a Fellow of the Bollingen Foundation, for Tibetan researches, I moved from the Berkeley area in 1960 to embark on University teaching. Before that, we had many opportunities of discussing points and coming to decisions on final translation of passages. On some passages we had explanations from the Mongolian Lama Dilowa Gegen Hutukhtu; but, by reason of his vows — which *Mkhas-grub's* text will clarify — he was not communicative on many aspects of the Tantras. If Dr. Lessing had had the time, he would undoubtedly have added notes from his files. But eventually I was responsible for all the notes and adopted a principle of letting the tantras speak for themselves.

The late Dr. Lessing and I believe that our way of translating is faithful to the original Tibetan. Some recent translations from this language contain modern psychological terms and give the unsuspecting reader the impression that the original Tibetan words carry such meanings. We have no objection to interpretations of these doctrines in modern terminology — indeed, this is useful — but feel such interpretations should be relegated to footnotes or to separate essays or books.

A word about the format: it was the suggestion by Prof. J. W. de Jong now at Canberra, to reproduce the Tibetan text in transcription opposite the English translation. There is little doubt of the convenience and scholarly advantage of this arrangement, which does, however, create publishing problems, completely solved by Mouton & Co., with some publishing aid from the American Council of Learned Societies. The indexes are based on the devoted labor of my wife Hideko.

MKHAS GRUB RJE'S
"FUNDAMENTALS OF THE BUDDHIST TANTRAS"
(Rgyud sde spyiḥi rnam par gžag pa rgyas par brjod)

Namo gurubhyah /

/ rab yañs mkhyen pañi spyan ldan pas /
/ rab hbyams šes byañi gnas kun gzigs /
/ rab mañ legs bśad chu gter can /
/ rab mchog bla mañ žabs la hñud //
/ de yi legs bśad ga-ñgāhi rgyun /
/ hñul byañi gliñ du babs pa las /
/ bdag blo skra yi rtse mo yis /
/ blañs pañi chu thigs brjed gsor bri //
/ de la theg pa goñ hñog gi lugs tha dad pañi rnampar gžag pa rnams las ,
ston pa bcom ldan hñas mn̄on par rdzogs par sañs rgyas tshul gyi rnam
par gžag pa la /
/ ñan thos sde gn̄is kyi lugs la rañ reñi ston pa hñi sn̄on de bžin ḡsegs
pa šākyā thub pa chen poñi druñ du byañ chub tu sems bskyed de /
tshogs kyi lam la žugs ſiñ bskal ba grañs med gsum du tshogs gsog pañi
mgo brtsams so /
/ de nas de bžin ḡsegs pa rin chen gtsug tor can hñig rten du byon pañi
bar gyis grañs med dañ po rdzogs so / de nas de bžin ḡsegs pa mar me

¹ The two divisions are the Vaibhāṣika and the Sautrāntika, named by M̄khas grub later in the section. The former are the followers who stress commentarial tradition; the latter are the followers who stress the *sūtra* contents.

² As pointed out by Obermiller (Bu-ston, I, note 922), "This Buddha Śākyamuni is of course not the Buddha of our age, but an extinct Buddha of former times to whom the Teacher addressed his first Initial Vow." For more information and references, see Lamotte, *Le Traité*, I, 247-9.

³ The path of equipment (*sambhāra-mārga*) is generally explained as gathering the equipment of merit (*pūṇya*) and of knowledge (*jñāna*). It is the first of five paths mentioned in this section. The second through fifth are path of training (*prayoga-mārga*), path of vision (*darśana-mārga*), path of intense contemplation (*bhāvanā-mārga*), and path beyond training (*aśaikṣa-mārga*). In the Prajñā-pāramitā literature the Śrāvakas (disciples), Pratyekabuddhas (solitarily enlightened beings), and Bodhisattvas (beings intent on enlightenment) each have their five paths (as named above).

CHAPTER ONE

Homage to the guides!

I bow to the feet of the most excellent guide (*guru*),
Who, possessed of the eye of vastest knowledge,
Envisions all states of the far reaching knowable,
Who holds the ocean of the copious well expressed teachings.
His Ganges River of well expressed teachings
Has poured down upon the land of candidates;
With the tip of the hair which is my intellect,
I shall pick up water drops and write to cure forgetfulness.

I. HOW THE TEACHER BHAGAVAT BECAME ABHISAMBUDDHA

Among the fundamentals of the different schools of the upper and lower vehicles (*mahāyāna* and *hīnayāna*) are the fundamentals of the method by which the Teacher Bhagavat became a Manifest Complete Buddha (Abhisambuddha).

A. POSITION OF THE ŚRĀVAKAS

According to the schools of both divisions of the Śrāvakas,¹ our Teacher produced the Thought of Enlightenment (*bodhicittotpādika*) in the presence of the great former Tathāgata Śākyamuni,² and at that time entered the path of equipment,³ thus starting to collect the equipment (*sambhāra*) of three incalculable aeons (*asaṃkhyeya-kalpa*).

Then, when the Tathāgata Ratnaśikhin appeared in the world, he had

All these paths are discussed by E. Obermiller, "The Doctrine of Prajñā-pāramitā as exposed in the Abhisamayālankāra of Maitreya", *Acta Orientalia*, XI (1932), pp. 14, f.

mdzad h̄jig rten du byon paḥi bar gyis gñis pa rdzogs so / de nas de bžin ḡsegs pa rnam par gzigs h̄jig rten du byon paḥi bar gyis gsum pa rdzogs so /

/ de nas rgyal po zas gtsaṇ gi sras rgyal bu don grub tu ḥkhruṇs paḥi bar bskal pa brgyar mtshan bzaṇ po sum cu rtsa gñis daṇ / dpe byad brgyad cuhi rgyur tshogs bsags par ḥdod de /

 / rnam gzigs mar me rin chen gtsug /

 / graṇs med gsum gyi tha mar byuṇ /

 / daṇ po śākyā thub pa yin / žes so /

/ de la graṇs med gsum du tshogs bsags pa daṇ / srod la bdud btul bahi bar ni byaṇ sems so skye tshogs lam pa mtshan ūid par ḥdod do /

 / dguṇ lo sum cu rtsa lñā pa la / dpyid zla tha chuṇ skar ma sa gaṇiña bahi tshe bco lñāhi srod la bdud btul / guṇ la mñam par bżag paḥi tshe / sbyor lam mthoṇ lam sgom lam rnams mñon du byas / tho raṇs skyā reṇs daṇ po ḥchar ba tsam na / mi slob lam mñon du byas te mñon par rdzogs par saṇs rgyas so /

/ de nas žag bži bcu že dgu ḥdas nas Wā-ra-ṇa-sir chos kyi ḥkhor lo bskor ro / de ni bden pa bžihi chos kyi ḥkhor lo yin la / chos ḥkhor de las gžan bskor bar mi ḥdod de / theg pa chen po bkar mi ḥdod do /

/ de nas dguṇ lo brgyad cu pa la mya ūan las ḥdas te mar me ūi ba bžin du rig pa rgyun chad du soṇ bar ḥdod do /

 / lam gyi skabs su sa bcuhi rnam gžag mi ḥdod / ḥbras buhi skabs su loṇs spyod rdzogs paḥi sku mi ḥdod / chos kyi sku daṇ gzugs sku gñis las / mchog gi sprul skuhi tha sñad kyaṇ mi ḥdod do /

* The 32 characteristics and 80 minor marks are listed in many Buddhist works, with varying entries. The most important of the characteristics are the *uṣṇīṣa* on the crown of the head and the *ūrṇa-koṣa* in the center of the forehead.

† V. V. Gokhale, "The Text of the Abhidharmakośakārikā of Vasubandhu", *JBBRAS*, Vol. 22 (1946), p. 89:

..... asaṇkhyeyatrayā 'ntajāḥ /

vipaṣī dipakṛd ratnaśikhī śākyamuniḥ purā // IV, 110 //.

Cf. de la Vallée Poussin, *L'Abhidharmakośa de Vasubandhu*, 4° chapitre, 227-8.

* Since dusk begins the first watch of night, the Māra he subdued at dusk is the "son-of-the-gods Māra" (*devaputra-māra*): de la Vallée Poussin, *L'Abhidharmakośa de Vasubandhu*, 1° et 2° chapitres, p. 124. In certain Buddhist Tantras, the Māras, four in number, are identified with Hindu deities. Thus Snellgrove (Vol. I, p. 80, n.) cites a commentary on the *Hevajra-tantra*: "The four Māras are: 'Skandhamāra who takes the form of Brahmā, Kleśamāra who takes the form of a *yakṣa*, Mṛtyumāra who takes the form of Yama and *Devaputramāra* who takes the form of Indra'." For native Tibetan demonic personifications of the Māras (Tibetan: *bdud*), cf. Nebesky-Wojkowitz, *Oracles...*, p. 276. His Tibetan names may be identified with the Sanskrit ones above, as follows: lha'i bdud = *devaputramāra*; nyon mongs pa'i bdud = kleśamāra; phung po'i bdud = skandhamāra; 'chi bdag gi bdud = mṛtyumāra.

* That is to say, the fifteenth day of the increasing phases (*sukla-pakṣa*) of the month

completed the first incalculable aeon. When the Tathāgata Dīpaṃkara appeared in the world, he had completed the second. When the Tathāgata Vipaśyin appeared in the world, he had completed the third.

Then, it is maintained, for one hundred aeons (*kalpa*) he collected the equipment that was the cause of his thirty-two characteristics (*lakṣaṇa*) and eighty minor marks (*anuvyañjana*)⁴ and finally was born as Prince Siddhārtha, son of King Śuddhodana.

Vipaśyin, Dīpaṃkara, and Ratnaśikhin

[Each] appeared at the end of [one of]

the three incalculable aeons;

The first [Tathāgata he honored] was Śākyamuni.⁵

It is maintained that between the time when he had finished collecting equipment for three incalculable aeons and the time of subduing Māra at dusk,⁶ he was characterized as a traveller with the equipment of a Bodhisattva who is an ordinary person (*prthag-jana*).

At the age of thirty-five, in the dusk of the fifteenth day of Vaiśākha,⁷ when the moon was full, he subdued Māra. Midnight was the time of equipoise (*samāpatti*), and he [then] made manifest the path of training, the path of vision, and the path of intense contemplation. At the very first appearance of dawn, he made manifest the path beyond training and became manifestly completely enlightened (*abhisam̄buddha*).

Then, after forty-nine days, he set in motion the Wheel of the Law at Vārāṇasī (the modern Benares). That is the Wheel of the Law of the Four (Noble) Truths. They do not maintain that he set in motion any other Wheel of the Law. Nor do they maintain the promulgation of the Great Vehicle (*mahāyāna*).

Then, they maintain, when he entered Nirvāṇa at the age of eighty, his knowledge (*vidyā*) was cut off, just as a lamp is extinguished.

They do not maintain the fundamental of ten stages (*daśa-bhūmi*)⁸ in the phase of the path. Nor do they maintain the body of complete enjoyment (*saṃbhoga-kāya*) in the phase of the fruit [of the path]. Nor,

Vaiśākha: the *śukla-pakṣa* may have constituted the second half of the lunar month; the *kṛṣṇa-pakṣa*, or decreasing phases, the first half.

⁸ For the ten stages, see Dayal, *The Bodhisattva Doctrine*, Chap. VI. The list of the *Daśabhūmika-sūtra* (ed. by J. Rahder) is as follows: (1) The Joyful (*pramuditā*), (2) The Pure (*vimalā*), (3) The Luminous (*prabhākari*), (4) The Radiant (*arcīśmati*), (5) The Hard to Conquer (*sudurjayā*), (6) The Turned-Towards (*abhimukhi*), (7) The Far-Reaching (*dūrangamā*), (8) The Immovable (*acalā*), (9) The Good Mind (*sādhumati*), (10) The Doctrine-Cloud (*dharma-meghā*). As will be shown soon by Mkhās gruḍa's discussion of the Pāramitā school, a basic division of these stages is into the first seven and the last three. While on the last three, the Bodhisattva is sometimes called "non-regressing" (*avaivartika*).

/ bye brag smra bas rgyal bu don grub kyi lus de so skyeḥi lus yin pas / las ſnon gyis ḥphaṇs paḥi sdug bṣñal gyi bden pa yin la / saṇs rgyas paḥi tshe yaṇ lus dehi rgyun ma brjes par sdug bṣñal gyi bden pa yin pas / gzugs sku saṇs rgyas ma yin par ḥdod do / mdo sde pas de bžin gṣegs paḥi sku la ſnan sems kyis khrag phyuṇ baḥi mtshams med ni srid par ḥgyur ba sogs kyis dgag pa byed gsuṇ ſno /

/ theg pa chen po la pha rol tu phyin pa daṇ / gsaṇ ſnags gñis las /

/ pha rol tu phyin paḥi lugs ni / tshogs sbyor gyi riṇ la graṇs med daṇ po rdzogs / sa daṇ po nas bdun paḥi bar gyis gñis pa rdzogs / sa brgyad pa dgu ba bcu pa gsum gyi riṇ la graṇs med gsum pa rdzogs te /

/ srid pa tha ma paḥi tshe ḥog min stug po bkod par phyogs bcuḥi saṇs rgyas thams cad kyis ḥod zer chen poḥi dbaṇ bskur nas /

/ sa bcu pa rdzogs mtshams kyi ye śes de la rgyun mthaḥi ye śes žes kyaṇ bya / rdo rje lta buḥi tiṇ ſne ḥdzin žes kyaṇ bya ste / de rgyud la skyes paḥi skad cig gñis pa la chos kyi sku daṇ loṇs spyod rdzogs paḥi sku gñis brñes te mnōn par rdzogs par saṇs rgyas so /

/ loṇs spyod rdzogs paḥi sku de ni gnas ſnes pa ḥog min kho na las gžan du gṣegs mi srid / chos ſnes pa theg pa chen poḥi chos kho na las theg dman gyi chos gsuṇs pa mi srid / rnam pa ſnes pa mtshan dpes brgyan paḥi skuḥi rnam pa las gžan du ḥgyur ba mi srid / ḥkhor ſnes pa sa bcuḥi byaṇ sems las so skye sogs kyi ḥkhor mi srid / dus ſnes pa ḥkhor

furthermore, do they maintain the designation “best apparitional body” (**parama-nirmāṇa-kāya*) for either the Dharma-kāya or the formal body (*rūpa-kāya*).

The Vaibhāṣika maintains that because Prince Siddhārtha’s body is the body of an ordinary person, it is the truth of suffering (*duḥkha-satya*) cast by means of action (*karma*) and corruption (*kleśa*); and that even at the time of his becoming a Buddha, the truth of suffering was unaltered in the continuum of that body. For this reason, it maintains that the formal body is not the Buddha. The Sautrāntika say that [argument] is refuted by the fact that [in such a case] there is no immediate retribution (*ānantarya*) for making the Tathāgata’s body bleed with an evil intention.

B. POSITION OF THE MAHĀYĀNA

In the Mahāyāna, there are the Pāramitā [school] and the Mantra [school].

1. TEACHING OF THE PĀRAMITĀ SCHOOL

He completed the first incalculable aeon while on the path of equipment and the path of training. He completed the second one between the first and seventh stages. He completed the third incalculable aeon while on the three stages, the eighth, ninth, and tenth.

At the time of the last existence (*carama-bhavika*), the Buddhas of all the ten directions in the Akaniṣṭha heaven [called] Ghanavyūha (‘a dense array’) conferred on him the initiation (*abhiṣeka*) of great light.

The final knowledge at the completion of the tenth stage is called “knowledge at end of stream” (*rgyun mthahi ye śes*) as well as “adamantine *samādhi*” (*vajropama-samādhi*). When the second instant (*kṣaṇa*) [of realization] arose in his stream of consciousness (*samṛtāna*), he obtained both the Dharma-kāya and the Saṃbhoga-kāya, thus being a Manifest Complete Buddha.

The Saṃbhoga-kāya has five certainties:

- a. *Certainty of place.* It does not proceed to any place outside the Akaniṣṭha heaven.
- b. *Certainty of doctrine.* It proclaims only the Mahāyāna doctrine (*dharma*), not the Hīnayāna doctrine.
- c. *Certainty of form.* It does not appear in any shape other than that of a body adorned with the (32) characteristics and (80) minor marks.
- d. *Certainty of retinue.* Its retinue includes only Bodhisattvas of the tenth stage, not ordinary persons and the like.

ba ma stoñs kyi bar du mya ñan las bzla tshul mi ston pa ste / ñes pa lña ldan no /

/ ḥog min de gañ na yod ce na / lhaḥi gnas rnams kyi mthar thug pa ni gtsañ mahi gnas kyi ḥog min te / deḥi goñ na ḥog min stug po bkod pa žes bya baḥi sañs rgyas kyi ūñ de yod de / mdo las /

/ gtsañ mahi gnas dag spañs pa na /

/ ḥog min gnas ni ñams dgaḥ ba /

/ yañ dag rdzogs sañs der sañs rgyas /

/ sprul pa po gcig ḥdir htshañ rgya / žes so /

/ loñs spyod rdzogs paḥi sku de ḥog min du bžugs nas / sprul paḥi skus mihi yul du mdzad pa bcu gñis kyi tshul ston te /

/ de la rgyal ba śākyā thub paḥi sañs rgyas kyi ūñ mi mjed kyi ḥjig rten gyi khams ḥdi la gliñ bži paḥi ḥjig rten gyi khams bye ba phrag brgya yod paḥi ḥdzam buḥi gliñ bye ba phrag brgyar / rgyal ba śākyā thub paḥi mdzad pa bcu gñis kyi tshul bye ba phrag brgya cig car du ston no / de yañ dgaḥ ldan gyi gnas nas ḥpho ba bye ba phrag brgya cig car du ston te / de bžin du yab rgyal po zas gtsañ ma bye ba phrag brgya dañ / yum sgyu ma lha mdzes bye ba phrag brgyaḥi sras rgyal bu don grub sku bltams paḥi tshul bye ba phrag brgya dus cig car du ston no / de bžin du gžon nu rol rtsed mdzad pa dañ / btsun moḥi ḥkhor gyis rol pa dañ / ñes par ḥbyuñ ba dañ / dkaḥ ba spyod pa dañ / byañ chub kyi ūñ druñ du gšegs pa dañ / bdud ḥdul ba dañ / mñon par rdzogs par sañs rgyas pa dañ / chos kyi ḥkhor lo bskor ba dañ / mya ñan las ḥdas paḥi tshul bye ba phrag brgya cig car du ston te /

/ ūñ ḥdir mya ñan las ḥdas paḥi tshul bye ba phrag brgya ston pa dañ / ūñ gžan du / la lar sku bltams pa dañ / la lar htshañ rgya ba dañ / la lar ḥkhor lo bskor ba la sogs paḥi tshul bye ba phrag brgya cig car du ston te / de bžin du ḥkhor ba ma stoñs kyi bar du ston no /

* This verse has not been traced. Similar verses occur in the *Laṅkāvatāra-sūtra* and the *Ghanavyūha-sūtra*; and a similar verse is quoted in the *Kosalālamkāra* (Toh. 2503), Vol. Yi, 8b-2. For example, *Laṅkāvatāra*, Sagāthākam, verse 774: / kāmadhātau tathārūpye na vai buddho vibudhyate / rūpadhātv akaniṣheṣu vitarāgeṣu budhyate // “Neither in the realm of desire nor in the formless realm does a Buddha become a full Buddha; but in the passionless Akaniṣṭha of the realm of form he becomes awakened.” Also, *ibid.*, Sagāthākam, verse 39B: / tatra budhyanti saṃbuddhā nirmitās tv iha budhyante / “The complete Buddhas awaken there, and their apparitions are awakened here.”

¹⁰ Mkhas grub discusses, in his *Sdom pa gsum*, Peking ed., f. 2b-2, f., these multiple apparitions of the twelve acts in 100 myriads of world-systems. He points out that King Śuddhodana and so forth are all apparitions, and that the *Pradipodyotana* quotes the *Mahāyoga-tantra*: “As follows: Mañjuśrī became the great King Śuddhodana; Lokeśvara (i.e. Avalokiteśvara) became the Mahādevī Māyā; Śrīdevī, Yaśodharā; Vajrasattva, Rahula; Sarvanivarṇaviṣkambhin, Śāriputra; Samantabhadra, the

e. *Certainty of time.* As long as the cycle of life (*samsāra*) is not depleted [of suffering beings], it does not demonstrate the method of passing over into Nirvāṇa.

Where is that Akaniṣṭha heaven located? The last outpost of abodes of the gods is the Akaniṣṭha heaven, an abode of the pure gods (*śuddhā-vāsāḥ*). Beyond it is the Akaniṣṭha heaven that is the Buddha field called Ghanavyūha. The *sūtra* says:⁹

Rejecting the pure abodes, he is rightly and completely
awakened in the ecstatic abode of Akaniṣṭha;
And, being a full Buddha there, his single apparition
(*nirmita*) becomes a Buddha here.

The Saṃbhoga-kāya takes residence in Akaniṣṭha, and the Nirmāṇa-kāya demonstrates the method of the twelve acts in the world of men.

In the Buddha field (*buddhakṣetra*) of Śākyamuni, which is the world-systems of tribulation (*sahā-loka-dhātu*), there are 100 myriads of world-systems of four continents, hence 100 myriads of Indian continent (*jambudvīpa*), in which the method of the twelve acts of the victor Śākyamuni is simultaneously demonstrated 100 myriads of times. Thus, the descent from the place of Tuṣita is demonstrated 100 myriads of times simultaneously. Likewise, there are 100 myriads of father King Śuddhodana and 100 myriads of beautiful mother Queen Māyā, and the method of rebirth of their son Prince Siddhārtha is demonstrated simultaneously 100 myriads of times. Likewise the ways of making sport as a youth, enjoyment of the harem women, departure from home, arduous discipline, passage to the vicinity of the tree of illumination, subduing of Māra, the state of being Manifestly Completely Enlightened, setting in motion of the Wheel of the Law, and the passing into Nirvāṇa, are simultaneously demonstrated 100 myriads of times.¹⁰

In this field the method of passing into Nirvāṇa is demonstrated 100 myriads of times; and in other fields, somewhere there is rebirth, somewhere the attaining of Buddhahood, somewhere the setting in motion

sthavira Ānanda; Devendra Śatakratu (i.e. Indra), the *sthavira* Devadatta; Mahāvairocana became Samyaksam̄buddha Śri-jina Śākyamuni" (... rnal ḥbyor chen poḥi rgyud sgron gsal du drañs pa las / ḥdi lta ste / hjarn dpal ni / rgyal po chen po zas gtsaṇ mar gyur to / ljig rten dbaṇ phyug ni / lha mo / chen mo sgyu ḥphrul du gyur to / dpal lha mo ni / grags hdzin no / rdo rje sems dpaṇ ni / sgra gcan zin to / srib pa thams cad sel ba ni / śa-rihi-buho / kun tu bzaṇ po ni / gnas brtan kun dgah bor gyur to / lhaḥi dbaṇ po brgya byin ni / gnas brtan lha sbiyin no / rnam par snaḥ mdzad chen po ni / yaṇ dag par rdzogs paḥi saṇs rgyas dpal rgyal ba śā-kyā thub par gyur to / žes gsuṇs so).

/ de skad du yañ theg pa chen po rgyud bla ma las /
 / thugs rje chen pos h̄jig rten mkhyen /
 / h̄jig rten kun la gzigs nas ni /
 / chos kyi sku las ma gYos par /
 / sprul pañi rañ bžin sna tshogs kyis /
 / skye ba mñon par skye ba dañ /
 / dgañ ldan nas ni h̄pho ba dañ /
 / lhums su h̄jug dañ bltams pa dañ /
 / bzo yi gnas la mkhas pa dañ /
 / btsun moñi h̄khor dgyes rol pa dañ /
 / ñes h̄byuñ dkañ ba spyod pa dañ /
 / byañ chub sñiñ por ḡsegs pa dañ /
 / bdud sde h̄joms dañ rdzogs par ni /
 / byañ chub chos kyi h̄khor lo dañ /
 / mya ñan h̄das par ḡsegs mdzad rnams /
 / yoñs su ma dag zin rnams su /
 / srid pa ji srid gnas par ston / žes so /

/ gsañ sñags kyi lugs la / bya spyod gñis la pha rol tu phyin pañi lugs
 kyi htshañ rgya tshul las logs pa med pas /

/ yo ga dañ bla med kyi lugs gñis las / dañ po ni rtsa rgyud de ñid
 bsdus pa dañ / bśad rgyud rdo rje rtse mo gñis las gsuñs sñiñ / de dag gi
 dgoñs pa h̄grel bañi slob dpon sākya bñes gñen dañ / sañs rgyas gsañ
 ba dañ / kun dgañ sñiñ po gsum la yo ga la mkhas pañi mi gsum žes
 h̄phags yul du grags so /

¹¹ The *Mahāyānottaratantra* has been edited by E. H. Johnston under the title *Ratnagotravibhāga Mahāyānottaratantraśāstra* (appendix to *JBRs*, Patna, 1950). The passage is in Chapter II:

mahākaruṇyā kṛtsnarūpa lokam ālokya lokavit /
 dharmakāyād aviralañ nirmāṇaiś citrarūpibhiḥ // 53 //
 jātakāny upapattiṁ ca tuṣiteṣu cyutiṁ tataḥ /
 garbhāvajkramāṇaṁ janma śilpasthānāni kauśalam // 54 //
 antaḥpuraratiķrīḍāṁ naīskramyañ duḥkhacārikām /
 bodhimāṇḍopasāmāṇkrātiṁ mārasainyapramardanam // 55 //
 sāmbodhiṁ dharmacakraṇaṁ ca nirvāñādhigamakriyām
 kṣetreṣu aparīṣuddheṣu darśayatyā bhavasthitē // 56 //.

¹² By Mantra school, Mkhas grub means all four Tantra divisions-Kriyā Tantra, Caryā Tantra, Yoga Tantra, and Anuttara-yoga Tantra. Therefore, at the outset of this section he briefly alludes to the first two Tantra divisions.

¹³ The *Tattvasaṁgraha* has the full title *Sarvatathāgatatattvasaṁgrahaṇāma-mahāyānasūtra*. It was translated into Tibetan by the Indian Śraddhākaravarma and the Tibetan Rin chen bzañ po (10th to 11th cent.). Sākyamitra, who wrote the commentary *Kosalālambikāra* (Toh. 2503), and Ānandagarbha, who wrote the commentary *Tattvāloka* (Toh. 2510), may be tentatively placed in the 10th cent., A.D., just prior

of the Wheel, and so on, the methods being demonstrated simultaneously 100 myriads of times. And they are demonstrated as long as the cycle of life is not depleted [of suffering beings].

Furthermore, along the same lines, it is said in the *Mahāyānottaratantra* (Toh. 4024):¹¹

The Knower of the World with great compassion

Surveys the whole world;

And without stirring from his Dharma-kāya,

With his Nirmāṇa, by means of diverse forms,

Displays in the unclean fields,

For the duration of the world's existence,

Origination in illustrious lives:

(1) The descent from Tuṣita; (2) Entrance into the womb;

(3) Rebirth; (4) Skill in worldly arts;

(5) Enjoyment of the harem women; (6) Departure from home;

(7) Arduous discipline; (8) Passage to the precincts of Illumination;

(9) Defeat of the Māra host; (10) Complete Illumination;

(11) The Wheel of the Law; (12) Departure into Nirvāṇa.

2. TEACHING OF THE MANTRA SCHOOL¹²

There is no discrepancy between the teaching of both the Kriyā and Caryā [Tantras] and that of the Pāramitā school concerning the method of becoming a Buddha.

a. *Teaching of the Yoga school*

In the schools of the Yoga and Anuttara [Tantras], the former sets it forth in two works, the fundamental tantra *Tattvasaṃgraha* (Toh. 479), and the explanatory tantra *Vajrāśekhara* (Toh. 480). They have primary commentaries by three men who are famed in India as being learned in Yoga, namely, Śākyamitra, Buddhaguhyā, and Ānandagarbha.¹³

to the translation of their works into Tibetan (in the second period of translation of Buddhist texts). Buddhaguhyā belongs to the middle eighth century, A. D. This is shown by his letter (Toh. 4194) dispatched to the Tibetan King Khri sroṇ Ideḥu btsan, whose reign began 755 A.D. Buddhaguhyā was a contemporary of Padmasāṃbhava and Śāntarakṣita, and furthermore worked together with the Tibetan translators. His fundamental commentary on the *Tattvasaṃgraha* is the *Tantrārthāvatāra* (Toh. 2501). This is relatively brief and is greatly expanded in the *Vyākhyāna* (Toh. 2502) by Padmavajra, who may well have been a personal disciple of Buddhaguhyā.

/ slob dpon daṇ po gñis kyi lugs la / raṇ reḥi ston pa bcom ldan ḥdas
 ḥdi rgyal po zas gtsaṇ gi sras su ḥkhruṇ nas / chu bo ni-ra-ñdza-naḥi
 ḥgram du dkaḥ ba spyod paḥi bar / sa bcu paḥi byaṇ chub sems dpaḥ
 mtshan ūid par ḥdod la /

/ der lo drug tu dkaḥ ba spyod pa na / bsam gtan bži pa chen poḥi
 chen po žes kyaṇ bya / bsam gtan bži paḥi rab mthaḥ žes kyaṇ bya /
 mi gYo baḥi tiṇ ne ḥdzin žes kyaṇ bya / mkhaḥ khyab kyi tiṇ ne ḥdzin
 žes kyaṇ bya ba la sñoms par śugs so /

/ deḥi tshe phyogs bcuḥi saṇs rgyas thams cad ḥdus nas / se gol gyi
 sgras tiṇ ne ḥdzin de las bslaṇ te / khyod kyis tiṇ ne ḥdzin ḥdi tsam
 gyis mṇon par rdzogs par ḥtshaṇ rgya bar mi nus so / žes gsuṇs pa la /
 ḥog min tu khrid de / de yaṇ rnam smin gyi lus de chu bo ni-ra-ñdza-
 naḥi ḥgram de ūid du bżad nas / byaṇ chub sems dpaḥ don thams cad
 grub paḥi yid kyi lus de ḥog min du byon pa la /

/ phyogs bcuḥi saṇs rgyas thams cad kyis gos kyi dbaṇ ste / cod pan
 gyi dbaṇ bskur nas deḥi rjes la / mṇon par byaṇ chub pa lṇa rim can du
 sgom du bcug ste / mṇon byaṇ iṇa rdzogs paḥi mthar / loṇs spyod rdzogs
 paḥi sku rnam par snaṇ mdzad chen por mṇon par rdzogs par saṇs
 rgyas so /

/ saṇs rgyas nas cho ḥphrul rnam pa bži mdzad de / ri rab kyi rtse
 mor byon nas yo-gaḥi rgyud rnams gsuṇs / de nas mi yul du byon nas
 chu bo ni-ra-ñdza-naḥi ḥgram du rnam smin gyi lus de la slar žugs te
 bžeṇs nas / bdud ḥdul ba daṇ / mṇon par rdzogs par saṇs rgyas pa la
 sog s paḥi tshul rnams bstan par bżed do /

/ slob dpon kun dgaḥ sñiṇ poḥi lugs la / bskal pa graṇs med gsum du
 tshogs bsags paḥi mthar sa bcuḥi byaṇ chub sems dpaḥ srid pa tha ma
 par gyur paḥi tshe ḥog min du mkhaḥ khyab kyi tiṇ ne ḥdzin la sñoms
 par žugs so /

/ deḥi tshe phyogs bcuḥi saṇs rgyas thams cad ḥdus nas se gol gyi
 sgras tiṇ ne ḥdzin de las bslaṇ nas / khyod ūid tiṇ ne ḥdzin ḥdi tsam
 gyis mṇon par rdzogs par ḥtshaṇ rgya bar mi nus so / žes gsuṇs pa la /
 ḥo na ji ltar bgyi / žes gsol pas / phyogs bcuḥi saṇs rgyas thams cad

¹⁴ *Thob yig* II, 63b-6, when presenting the same story, uses instead the expression *ye śes kyi lus*, which equals Sanskrit *jñāna-kāya*, or *jñānamaya-kāya* (the knowledge body). This fact suggests that the Anuttara-yoga Tantra replaced the non-tantric concept of the “mental body” with a tantric concept, not necessarily equivalent, of the “knowledge body”.

¹⁵ *Thob yig* II, 64b-1, 2: “He performed the four kinds of marvel (*prātiḥārya*, *cho ḥphrul*) of Blessing (*adhiṣṭhāṇa* *byin gyis brlabs*), Initiation (*abhiṣeka*, *dbaṇ bskur ba*), Wondrous Act (*karma* [honorific], *ḥphrin las*), and Profound Concentration (*samādhi*, *tiṇ ne ḥdzin*).”

(1) POSITION OF THE ŚĀKYAMITRA AND BUDDHAGUHYA

The school of the first two maintains that our teacher the Bhagavat had the characteristics of a Bodhisattva of the tenth stage from the time he was born as a son to King Śuddhodana until the time of practising austerities at the bank of the Nairājanā River.

After spending six years there in practising austerities, he was equipoised in what is called “the great [part] of the great Fourth Meditation” (*dhyāna*), the “unstirring *samādhi*” (*āniñjyo-nāma-samādhi*), and the “Space-filling *samādhi*” (*āspharaṇaka-samādhi*).

At that time, the Buddhas of all the ten directions assembled, aroused him from that *samādhi* by snapping their fingers, and said to him, “You cannot become a Manifest Complete Buddha by this *samādhi* alone.” “Then how shall I proceed”, he implored them. They guided him to the Akaniṣṭha heaven. Moreover, while his maturation body (*vipāka-kāya*) stayed on the bank of the same Nairājanā River, the mental body (*manomaya-kāya*)¹⁴ of the Bodhisattva Sarvārthasiddha proceeded to the Akaniṣṭha heaven.

After the Buddhas of the ten directions had given him garment initiation (*vastra-abhiṣeka*) and diadem initiation (*mukuṭa-abhiṣeka*), they bade him enter the intense contemplation in sequence of the five Abhisam̄bodhi [*infra*]. After completing the five Abhisam̄bodhi, he became a Manifest Complete Buddha as Mahāvairocana, the Saṃbhoga-kāya.

Having become a Buddha, he performed the four kinds of marvel (*prātihārya*).¹⁵ He proceeded to the summit of Mt. Sumeru and pronounced the Yoga Tantras. Thereupon, he proceeded to the world of men and re-entered his maturation body on the bank of the Nairājanā. Then he arose, defeated Māra, and taught the methods of Manifest Complete Buddhahood, and so forth, So they claim.

(2) POSITION OF ĀNANDAGARBHA

After collecting the equipment for three incalculable aeons, at the time when he was a Bodhisattva of the tenth stage in his last life, he became equipoised in the Akaniṣṭha heaven in the “Space-filling *samādhi*”.

At that time, the Buddhas of all the ten direction assembled, aroused him from that *samādhi* by snapping their fingers, and said to him, “You cannot become a Manifest Complete Buddha by this *samādhi* alone.” “Then how shall I do it?” he implored them. All the Buddhas of the ten directions conferred upon him the initiation of the diadem and bade

kyis cod pan gyi dbañ bskur nas / dehi rjes la mñon byañ lña rim can du sgom du bcug ste / de rdzogs pañi mthar loñs spyod rdzogs pañi sku rnam par snañ mdzad chen por sañs rgyas so /

/ sañs rgyas nas cho hphrul rnam pa bzi mdzad de / ri rab kyi rtse mor byon nas yo-gañi rgyud gsuñs / de nas mi yul du rgyal po zas gtsañ mañi sras su hkhruñs te mdzad pa bcu gñis kyi tshul bstan par hñod do /

/ mñon byañ lña la sñon byuñ ston pañi rnam hphrul gyi dbañ du byas pañi mñon byañ lña dañ / rjes hjug gdul byañi ñams len gyi dbañ du byas pañi mñon byañ lñaþo /

/ de yañ phyogs bcuhi sañs rgyas thams cad kyis byañ chub sems dpañ don thams cad grub pa la cod pan gyi dbañ bskur bañi rjes la / tsi-tta-prati-be-dham kñ-ro-mi / žes pañi sñags kyi don sgom du bcug ste / des kyañ bsgoms pas mñam gžag tu rañ gi sems kyi chos ñid stoñ pa ñid bcu drug rañ bñin rnam dag mñon sum du rtogs sñiñ / de las lañs pañi rjes thob tu rañ gi sems kyi chos ñid rañ bñin rnam dag de rañ gi sñiñ gar zla bañi dkyil hkhor gyi rnam par mñon sum du mthoñ ño / des ni me loñ lta buñi ye šes mi bskyod pañi ño bo brñes sñiñ / mñon byañ hdiñi miñ ni so sor rtog pa las mñon par byañ chub pa žes byaþo /

/ de rjes hjug gdul byañi ñams len gyi rim pa la sbyar na / tsi-tta-prati-be-dham kñ-ro-mi / žes brjod nas rañ gi sems kyi chos ñid stoñ pa ñid bcu drug rañ bñin rnam dag mtshon pañi á-li bcu drug yoñs su gyur

¹⁶ The Sanskrit equivalent *anuṣṭhāna* for Tib. ñams su len pa derives from the *Guhya-samājā-tantra*, p. 159, line 8: *anuṣṭhānam adhiṣṭhānam*, translated into Tibetan: ñams su len ciñ byin rlabs pa.

¹⁷ In the *Uṣṇīśavijaya-nāma-dhārañi-kalpa* (Toh. 598), sixteen of the thirty-three Uṣṇīśavijaya goddesses on sixteen petals of a lotus are produced from the sixteen voidnesses, as follows: (1) voidness of the internal (*adhyātma-śūnyatā, nañ stoñ pa ñid*), (2) voidness of the external (*bahirdhā-ś°, phyi stoñ°*), (3) voidness of internal and external together (*adhyātmabahirdhā-ś°, phyi nañ stoñ°*), (4) voidness of voidness (*śūnyatā-ś°, stoñ pa ñid stoñ°*), (5) voidness of the supreme goal (*paramārtha-ś°, don dam pa stoñ°*), (6) voidness of the conditioned (*samśkṛta-ś°, hdus byas stoñ°*), (7) voidness of the unconditioned (*asamśkṛta-ś°, hdus ma byas stoñ°*), (8) voidness of the neither prior nor subsequent (*anavarāgra-ś°, thog ma dañ tha ma med pa stoñ°*), (9) voidness of non-elimination (*anavakāra-ś°, dor ba med pa stoñ°*), (10) voidness of ground (*prakṛti-ś°, rañ bzin stoñ°*), (11) voidness of all the elements (*sarvadharma-ś°, chos thams cad stoñ°*), (12) voidness of individual characteristics (*svalakṣaṇa-ś°, rañ gi mtshon ñid stoñ°*), (13) voidness of non-support (*anupalambha-ś°, mi dmigs pa stoñ°*), (14) voidness of non-substantiality (*abhāva-ś°, dios po med pa stoñ°*), (15) voidness of intrinsic nature (*svabhāva-ś°, rai gi ño bo ñid stoñ°*), (16) voidness of non-substantiality and intrinsic nature together (*abhāvasvabhāva-ś°, dios po med pa rai gi ño bo ñid stoñ°*). The list of sixteen voidnesses found in the *Yogaratnamālā* (Snellgrove, Vol. II, p. 131) contains two items not listed above, namely, *mahā-ś°* and *atyanta-ś°*, and consequently does not contain two, namely, *anupalambha-ś°* and *svabhāva-ś°*.

him enter the intense contemplation in sequence of the five Abhisam̄bodhi. Upon completing them, he became a Buddha as Mahāvairocana, the Sañbhoga-kāya.

Having become a Buddha, he performed the four kinds of marvel. He proceeded to the summit of Mt. Sumeru and pronounced the Yoga Tantras. Thereupon, he was born in the world of men as the son of King Śuddhodana, and displayed the method of the twelve acts. So his school maintains.

(3) THE FIVE ABHISAMBOUDHI

There are five Abhisam̄bodhi brought about by dint of the magical exploits (*vikurvāṇa*) of the teacher who appeared first, and there are the five Abhisam̄bodhi brought about by dint of the (laid-down) procedure (*anuṣṭhāna*)¹⁶ for the candidates (*vineya*) who enter later.

The first Abhisam̄bodhi

Thus, all the Buddhas of the ten directions, after conferring upon the Bodhisattva Sarvārthaśiddha the initiation of the diadem, bade him contemplate intensely the meaning of the *mantra*, “*cittaprativeḍham karomi*” (“I perform thought penetration”). Having done so, in equipoise (*samāpatti*) he comprehended directly the intrinsic purity (*svabhāva-viśuddhi*) of the sixteen kinds of voidness (*śūnyatā*)¹⁷ of his own supreme state of thought (*citta-dharmatā*). In a subsequent attainment upon emerging from that [equipoise], he saw directly the intrinsic purity of his own supreme state of thought in the shape of a moon disk in his own heart. Thereby he attained the “mirror-like knowledge” (*ādarśa-jñāna*)¹⁸ which is the essence of Akṣobhya. The name of this Abhisam̄bodhi is Revelation-Enlightenment resulting from Discrimination (*pratyavekṣanā*).

In addition, there is the procedure for the candidates who enter later. Muttering, “*citta-prativeḍham karomi*”, they contemplate intensely the intrinsic purity of the sixteen kinds of voidness of their own supreme

¹⁶ Lwa-ba-pa in his *Cakrasambaramandalavidhi* (Toh. 1444), mentions in a passage beginning Derge Tg., Rgyud, Wa, 265b-3: “Through the transmutation (*parāvrtti*) of the ‘store consciousness’ basis (*ālayavijñāna-āśraya*), there is the ‘mirror-like knowledge’ (*ādarśa-jñāna*)” (kun gži rnam par šes pa gnas gyur nas me loñ lta buñi ye šes so).

pa las / rañ gi sñiñ gar zla bañi dkyil hñkhor gyi rnam par bsgom mo /
 / dehi rjes la phyogs bcuñi sañs rgyas thams cad kyis byañ chub sems
 dpañ don thams cad grub pa la / Om bo-dhi-tsi-tta u-pa-da-yä-mi /
 žes pañi sñags kyi don sgom du bcug ste / des kyañ bsgoms pas mñam
 gžag tu rañ gi sems kyi chos ñid stoñ pa ñid glo bur dri bral mñon sum
 du rtogs sñiñ / rjes thob tu rañ gi sems kyi chos ñid stoñ pa ñid glo bur
 dri bral de ñid rañ gi sñiñ gar zla bañi dkyil hñkhor yoñs su rdzogs pañi
 rnam par mñon sum du mthoñ ño / des ni mñam pa ñid kyi ye šes rin
 hñbyuñ gi ño bo brñes sñiñ / mñon byañ dehi miñ ni byañ chub mchog tu
 sems bskyed pa las mñon par byañ chub pa žes byaño /

/ de rjes hñjug gdul byañi ñams len gyi rim pa la sbyar na / Om bo-
 dhi-tsi-tta u-pa-da-yä-mi / žes brjod nas / rañ gi sems kyi chos ñid stoñ
 pa ñid glo bur dri bral de mtshon pañi kñ-li yoñs su gyur pa las / rañ gi
 sñiñ gar zla bañi dkyil hñkhor yoñs su rdzogs pañi rnam par bsgom mo /

/ dehi rjes la sañs rgyas thams cad kyis / ti-ñtha ba-dzra / žes pañi
 sñags kyi don bsgom du bcugs nas bsgoms pas / sñar gyi byañ chub
 kyi sems kun tu bzañ po de ñid rañ gi sñiñ gar zla bañi dkyil hñkhor gyi
 steñ du rdo rje dkar po rtse lñia pa gyen du hñgren bañi rnam par mñon
 sum du mthoñ ño / des ni so sor rtog pañi ye šes hñod dpag med kyi ño
 bo brñes sñiñ / mñon byañ dehi miñ ni brtan pañi rdo rje las mñon par
 byañ chub pa žes byaño /

/ de rjes hñjug gdul byañi ñams len gyi rim pa la sbyar na / ti-ñtha-ba-
 dzra / žes brjod nas rañ gi sñiñ gar rdo rje dkar po rtse lñia pa bsgom mo /

/ hñdir dañ poñi rdo rje žes bya bañi don brjod par bya ste / dañ po
 ni thog mañi don yin la / thog mañi don yañ sñar sañs ma rgyas pa gsar

¹⁹ The sixteen vowels are the theoretical fourteen Sanskrit vowels plus anusvāra and visarga: a, ā, i, ī, u, ū, r, ī, l, ī, e, ai, o, au, am, ah. The *Sñags rim* quotes (380a-5) Dipamkarabhadra, “The (16) vowels are the source of the (32) characteristics (*lakṣaṇa*)” (dbyañs yig mtshan dañ yañ dag ldan).

²⁰ The consonants are the 34 Sanskrit consonants. The *Sñags rim* quotes (380a-5) Dipamkarabhadra: “The (34) consonants radiate the (80) minor marks (*anuvyañjana*)” (ka sogs dpe byad hñod zer can).

²¹ Śākyamitra writes in the *Kosalälampñkāra* (Toh. 2503), Derge Tg., 26a-3: “Samantabhadra of the mind of all the Tañhāgatas’ means holding the entirely good (*saman-*
tabhadra) mind. This shows the knowledge of the pledge (*samaya*)” (de bñin gñegs
 pa thams cad kyi thugs kun tu bzañ po ni kun tu bzañ poñi thugs mñah ba ste / hñdis
 ni dam tshig mkhyen pa ñid du ston to). This particular comment seems closely
 related to Mkhlas grub’s use of the expression ‘Samantabhadra’. Here the ‘pledge’
 is the former thought of enlightenment, and Samantabhadra is the unity of Tañhāgata
 knowledge of that pledge.

state of thought under the symbols of the sixteen vowels,¹⁹ and the transformation of the latter into the shape of a moon disk in their own hearts.

The second Abhisam̄bodhi

Thereupon, the Buddhas of the ten directions bade Sarvārthaśiddha contemplate intensely the meaning of the *mantra*, “*Om bodhicittam u(t)pādayāmi*” (“*Om*, I generate the thought of enlightenment”). Having done so, in equipoise he comprehended directly the freedom from adventitious defilement in the voidness of his own supreme state of thought. In a subsequent attainment he saw directly that freedom from adventitious defilement in the voidness of his own supreme state of thought in the form of a completely-full moon disk in his own heart. Thereby he attained the “equality knowledge” (*samatā-jñāna*) which is the essence of Ratnasam̄bhava. The name of this Abhisam̄bodhi is “Revelation Enlightenment resulting from the resolve of highest enlightenment (*paramabodhicittotpāda*)”.

In addition, there is the procedure for the candidates who enter later. Muttering, “*Om bodhicittam u(t)pādayāmi*”, they contemplate intensely the freedom from adventitious defilement in the voidness of their own supreme state of thought under the symbols of the consonants,²⁰ and the transformation of the latter into the shape of a completely-full moon disk in their own hearts.

The third Abhisam̄bodhi

Thereupon, all the Buddhas bade him contemplate intensely the meaning of the *mantra*, “*tiṣṭha vajra*” (“Stand up, O thunderbolt!”). Having done so, he saw directly that Samantabhadra²¹ of the former thought of enlightenment under the shape of an upright five-pronged white thunderbolt in his own heart. Thereby he attained the “discriminative knowledge” (*pratyavekṣana-jñāna*) which is the essence of Amitābha. The name of this Abhisam̄bodhi is “Revelation-Enlightenment resulting from the firm thunderbolt (*dṛḍha-vajra*)”.

In addition, there is the procedure for the candidates who enter later. Muttering, “*tiṣṭha vajra*”, they contemplate intensely a five-pronged, white thunderbolt in their own hearts.

At this point the meaning of the expression “first thunderbolt” (*ādi-vajra*) should be explained. “First” means “original” (T. *thog ma*); and the meaning of “original” is that a previously awakened-not-expanded

du htshañ rgya ba la mñon byañ lña rim can du sgom pañi tshe / rañ gi sñiñ gar mthoñ pañi rdo rje dkar po rtse lña pa de la dañ poñi rdo rje žes byaño / de rtse lña bar ñes pañi rgyu mtshan gañ že na / htshañ rgya bañi tshe mñon byañ lña rim can du bsgoms pañi mñon byañ re res / ye šes lña re re mñon du gyur pa de mtshon pañi phyir rtse lña paño /

/ de nas phyogs bcuhi sañs rgyas thams cad kyis byañ chub sems dpañ don thams cad grub pa la miñ gi dbañ bskur te / don thams cad grub pa žes bya bañi miñ de brjes nas / byañ chub sems dpañi rdo rje dbyiñs žes bya bar btags so / de nas / ba-dzra-ā-tma-ko 'ham / žes bya bañi sñags kyi don sgom du bcug nas bsgoms pas / phyogs bcuhi de bzin gsegs pa thams cad kyi sku rdo rjeñi dbyiñs / gsuñ rdo rjeñi dbyiñs / thugs rdo rjeñi dbyiñs thams cad rañ gi sñiñ gañi rdo rje dkar po rtse lña pa de la mñon sum du žugs te / rdo rje de ñid de bzin gsegs pa thams cad kyi rdo rjeñi rdul phra rab las bsgrubs par mñon sum du mthoñ ño / des ni bya ba sgrub pañi ye šes don yod grub pañi ño bo brñes sñiñ / mñon byañ deñi miñ ni rdo rjeñi bdag ñid las mñon par byañ chub pa žes byaño /

/ de rjes hjug gdul byaño ñams len gyi rim pa la sbyar na / ba-dzra-ā-tma-ko 'ham / žes brjod nas rañ gi sñiñ gañi rdo rje dkar po rtse lña pa de las ñod zer phyogs bcur hphros pas de bzin gsegs pa thams cad kyi sku rdo rjeñi dbyiñs gsuñ rdo rjeñi dbyiñs / thugs rdo rjeñi dbyiñs thams cad rañ gi sñiñ gañi rdo rje dkar po rtse lña pa la žugs par bsgom mo /

/ de nas phyogs bcuhi sañs rgyas thams cad kyis byañ chub sems dpañ rdo rje dbyiñs de la / Om ya-tha sa-rba-ta-thā-ga-ta-was ta-tha-a-ham / žes bya bañi sñags kyi don sgom du bcug nas bsgoms pas / rañ gi sñiñ gañi rdo rje zla ba yoñs su gyur nas mtshan bzañ po sum cu rtsa

one (**buddha-avibuddha*) becomes newly awakened-expanded (**buddha-vibuddha*). Thus, the five-pronged, white thunderbolt, seen in one's own heart at the time of contemplating intensely the five Abhisam̄bodhi in sequence, is called "first thunderbolt" (*ādi-vajra*). Why are there exactly five prongs? At the time one becomes a complete Buddha each Abhisam̄bodhi is contemplated intensely in the sequence of the five Abhisam̄bodhi. Thus each of the five knowledges is manifested directly, and the five prongs symbolize them.

The fourth Abhisam̄bodhi

Thereupon, all the Buddhas of the ten directions bestowed upon the Bodhisattva Sarvārthasiddha the initiation of the name (*nāma-abhiṣeka*). Having removed the name Sarvārthasiddha, they gave in exchange the name Bodhisattva Vajradhātu. Then they bade him contemplate intensely the meaning of the *mantra*, "*vajrātmako 'ham'*" ("I consist of thunderbolt"). When he had done so, all the elements of the thunderbolts of body, of speech, and of mind (*kāya-vajra-dhātu*, *vāg-vajra-dhātu*, and *citta-vajra-dhātu*) of all the Tathāgatas of the ten directions entered in direct view into the five-pronged, white thunderbolt of his own heart; and he saw directly that very thunderbolt as made of the finest atoms of the thunderbolts of all the Tathāgatas. Thereby he attained the "knowledge of the procedure of duty" (*krtyānuṣṭhāna-jñāna*), which is the essence of Amoghasiddhi. The name of this Abhisam̄bodhi is "Revelation-Enlightenment resulting from thunderbolt composition" (*vajrātmaka*).

In addition, there is the procedure for the candidates who enter later. Muttering, "*vajrātmako 'ham'*" they contemplate intensely that beams of light emanate in all the ten directions from that five-pronged, white thunderbolt in their own hearts, with the result that the elements of the thunderbolts of body, of speech, and of mind of all the Tathāgatas enter the five-pronged, white thunderbolt of their own hearts.

The fifth Abhisam̄bodhi

Thereupon, all the Buddhas of the ten directions bade the Bodhisattva Vajradhātu contemplate intensely the meaning of the *mantra*, "*Om yathā sarvatathāgatās tathā 'ham'*" ("Om, like all the 'Thus-come', so am I"). When he had done so, because of the transformation of the thunderbolt and moon in his own heart, Mahāvairocana, the Saṃbhoga-kāya, came

gñis dañ / dpe byad bzañ po brgyad cus brgyan pañi loñs spyod rdzogs sku rnam par snañ mdzad chen por mñon sum du gyur te mñon par rdzogs par sañs rgyas so / des ni chos kyi dbyiñs kyi ye šes rnam par snañ mdzad kyi ño bo brñes śiñ / mñon byañ dehi miñ ni de bžin gšegs pa thams cad kyi mñam pa ñid las mñon par byañ chub pa žes byaño /

/ de rjes hjug gdul byaño ñams len gyi rim pa la sbyar na / Om ya-tha sa-rba-ta-thā-ga-ta-was ta-tha a-ham / žes brjod pas rañ gi sñiñ gañi rdo rje zla ba dañ bcas pa yoñs su gyur nas / rnam par snañ mdzad chen poñi skur gyur bar bsgom mo /

/ sañs rgyas nas cho hphrul rnam pa bži mdzad de / loñs spyod rdzogs pañi sku de hog min du bžugs śiñ / des sprul pañi sku rnam par snañ mdzad žal bži pa gcig sprul pa des ri rab kyi rtse mo byon nas yo-gaño rtsa rgyud de ñid bsdus pa gsuñs pa sogs kyi mdzad rnamz mdzad de / mi yul du byon nas bdud hñul ba dañ / mñon par rdzogs par sañs rgyas pa la sogs pañi tshul rnamz bstan to /

/ bla med kyi lugs la ston pa bcom ldan hñdas sañs rgyas tshul ni / dus hñkor / kye rdor / bde mchog sogs rgyud gžan rnamz las ma gsuñs śiñ / hñdus pañi skor nas gsuñs la / de yañ hphags lugs dañ / ye šes žabs lugs gñis ka las gsuñs te / hphags lugs kyi a-rya-de-baño spyod bsdus nas gsuñs / ye šes žabs lugs kyi hñjam dpal gyi žal luñ che chuñ gñis kyi chen mo las gsuñs te / gñis ka dgoñs pa gcig tu yod gsuñ ño /

/ de la sa bcu pañi byaño chub sems dpañ skye ba gcig gi thogs pa dañ / srid pa tha ma pa gñis kyi rnam gžag pha rol tu phyin pañi theg pa dañ / gsañ sñags kyi rgyud sde bži ga la yod gsuñ ño / de la sa bcu pañi byaño chub sems dpañ skye ba gcig gis thogs pa ni / byaño sems sa bcu pa tshe dehi phyi ma la hñtshañ rgya bar ñes paño / srid pa tha ma pa ni sa bcu pañi byaño sems tshe de la hñtshañ rgya bar ñes paño /

/ ston pa bcom ldan hñdas sñkyä thub pa hñdis pha rol tu phyin pañi

²² By reference to Snellgrove (Vol. I, pp. 128-9, Diagram V), one will see that the *Hevajra-tantra* interchanges the correspondences of the *dharmañhatu-jñāna* and *ādarśa-jñāna* with the Tathāgatas Vairocana and Akṣobhya. The reason is that the *Hevajra-tantra* has Akṣobhya as the chief Tathāgata, and so Akṣobhya is accorded the chief *jñāna*, the *dharmañhatu-jñāna*. The correspondences, given by M̄khas grub in the present chapter, of Tathāgatas and knowledges (*jñāna*); and the correspondences, given by him in the ninth chapter, of Tathāgatas and initiations of the flask, are consistent with *Advayavajra-Saṅgraha*, p. 36. The correspondences are summarized as follows:

<i>Tathāgata</i>	<i>Knowledge</i>	<i>Flask Initiation</i>
Akṣobhya	Mirror-like	Water
Ratnasambhava	Equality	Diadem
Amitābha	Discriminative	Diamond
Amoghasiddhi	Procedure of duty	Bell
Vairocana	Dharma-realm	Name

into direct view, adorned with the thirty-two characteristics and the eighty minor marks. [Bo. Vajradhātu] became a Manifest Complete Buddha. Thereby he attained the “Dharma-realm knowledge” (*dharma-dhātu-jñāna*) which is the essence of Vairocana.²² The name of this Abhisambodyhi is “Revelation-Enlightenment resulting from equality with all the Tathāgatas (*sarvatathāgata-samatā*)”.

In addition, there is the procedure for the candidates who enter later. Muttering, “*Om yathā sarvatathāgatās tathā 'ham*”, they contemplate intensely the transformation into the body of Mahāvairocana of the thunderbolt and the moon in their own hearts.

After becoming a full Buddha, he performed the four kinds of marvel. His Saṃbhoga-kāya remained in the Akaniṣṭha heaven. By means of the Nirmāṇa-kāya he performed various acts. For example, with the single apparition (*nirmita*) of a four-faced Vairocana, he proceeded to the summit of Mt. Sumeru and recited the fundamental Yoga Tantra, *Tattvasaṃgraha* (Toh. 479). Then he appeared in the world of men and displayed the methods of defeating Māra, the Manifest Complete Buddhahood, and so forth.

b. *Teaching of the Anuttara school*

The method by which the Teacher Bhagavat became a Buddha, according to the Anuttara school, is not discussed in such Tantras as the *Kālacakra* (Toh. 362), *Hevajra* (Toh. 417-418), and the *Samvara* (Toh. 368). The explanation according to the cycle of *Samāja* (Toh. 442 and 443) is given by both the Ārya school and the Jñānapāda school. The explanation in the *Caryāmelāpakapradīpa* (Toh. 1803) by Āryadeva is followed by the Ārya school; and that found in the larger of the two *Mañjuśri-mukhā-gama*, the larger (Toh. 1853) and the smaller (Toh. 1854), is followed by the Jñānapāda school. There is no divergences between the two schools.

Both the Pāramitā vehicle and all four Tantra divisions of the Mantra vehicle set forth two possibilities for the Bodhisattva dwelling on the tenth stage, namely, he is “bound to one more birth” (*ekajātipratibaddha*) or is “in his last existence” (*carama-bhavika*). It is certain that “the Bodhisattva of the tenth stage who is bound to one more birth” means a tenth-stage Bodhisattva who has decided to become a full Buddha in his next life, and that “the one in the last existence” means a tenth-stage Bodhisattva who has decided to become a full Buddha in that life.

The Teacher Bhagavat Śākyamuni, taking recourse to the Pāramitā

theq pa la brten nas / bskal pa grañs med gsum du tshogs bsags pañi mthar / sa bcu pa la gnas pañi byañ chub sems dpañ srid pa tha ma par gyur pañi tshe hog min du mkhañ khyab kyi tiñ ne hñdzin la sñoms par žugs so / dehi tshe phyogs bcuhi sañs rgyas thams cad hñdus nas / se gol kyi sgras tiñ ne hñdzin de las bslañs te / khyod ñid tiñ ne hñdzin de tsam gyis mnñon par rdzogs par hñtshañ rgya bar mi nus so / žes gsuñs pa la / ho na ji ltar bgyi žes gsol pas / phyogs bcuhi sañs rgyas thams cad kyis lhahi bu mo thig le mchog ma bkug nas / dbañ gsum pa šes rab ye šes kyi dbañ dños dbañ du skur te / dehi rjes la mnñon par byañ chub pañi rim pa rnams bstan nas sgom du bcug nas / mtshan phyed na stoñ pa gsum rim gyis thim nas / thams cad stoñ pa don gyi hod gsal mnñon du gyur te / de las dag pañi sgyu mañi skur lañs pa la / sañs rgyas thams cad kyis dbañ bži pa bskur te spyod pà byed du bcug pas tho rañs skya reñs dañ po hñchar pa tsam na / rdo rje lta buhi tiñ ne hñdzin gyis šes byañ sgrib pa phra žiñ phra ba yañ spans nas mi slob pañi zuñ hñjug rdo rje hñchañ gi go hñphañ brñes te / mnñon par rdzogs par sañs rgyas so /

²³ Tilottamā (T. *thig le mchog ma*) is listed among the thirteen celestial courtesans (*divya-veśyā*) by the Kloñ rdol bla ma (Collected Works, Ma, f. 4b-7 to 5a-1). She is cited this way: “She the Lightning Flash (*vidyut-prabhā*), or as called by another name, Daughter of the Gods ‘Best of Drops’ (Tilottamā)” (glog gi hod can mañham / miñ gžan lha yi bu mo thig le chog ma zer). In the lexicon *Abhidhānaśastrīvalocana* (Toh. 4453) by Dpal hñdzin sde, the division of Gandharva (Derge ed., Vol. Po, 78b-4 to 79a-4) includes Thig le mchog ma among the Apsarasa, who are the consorts of the Gandharvas. Presumably she is the drop in the “drop of springtime” (*vasanta-tilaka*) mentioned later by Mkhlas grub (near end of Chapter Eight) in the description of the Body *mandala*, and hence also the Vajravārāhi (“Diamond Sow”) of the Sañvara Tantra. Cf. S. B. Dasgupta, *Obscure Religious Cults* especially p. 118, for an excellent description, where [the tilaka of] Vasanta-tilaka, or Cañđali, is shown to have a lustre like the dazzle of lightning, and is also called the Goddess Nairātmyā. This goddess is discussed in the *Snags rim*, 444b-3, f. under the subject of Yoga of Heat (*candā-yoga*, *gtum moñi rnal hñyor*). In fact, Tsoñ-kha-pa, *ibid.*, 446a-6 to 446b-1 quotes the first two verses that Dasgupta, p. 118 note, quotes from the *Sampūtiñkā*. Tsoñ-kha-pa, *ibid.*, 447a-5 to b-1, says: “And that blazing passes from the middle (channel) and pervades the spaces of the hair pores, crown (of the head), and forehead. Having cremated the three ‘wheels’ (*cakra*) and the personality aggregates (*skandha*), etc., it passes out from the right nostril and from the orifice of the *ürnā-koṣa*. Thereupon, it pervades the ten directions like a lightning flash and informs the retinue (*parivāra*), the Śrāvakas, the Pratyekabuddhas, and the Bodhisattvas that someone has been made a Buddha, ...” (de hñbar ba yañ dbu ma nas soñ ste ba spuhi bu ga dañ rtse mo dañ dral bahi mtshams rnams khyab par byas siñ hñkhor lo gsum dañ phuñ po la sogs pa rnams gduñ nas sna bu ga gYas dañ mdzod spuhi khuñ bu las byuñ ño / de nas glog gi hod bžin du phyogs bcur khyab nas hñkhor ba pa dañ ñan rañ dañ byañ sems rnams la rig pas sañs rgyas su byas te ...).

²⁴ By comparison with Mkhlas grub’s ninth chapter, it may be seen that the placement of the *abhisambodhis* after the third initiation means that they are included in what is called “steps of completion” (*sampanna-krama*). Presumably, then, Tsoñ-kha-pa, in his *Snags rim* includes them in the “steps of production” (*utpatti-krama*) as part of

vehicle collected the equipment for three incalculable aeons, then became equipoised in the Space-filling *samādhi* as a Bodhisattva of the tenth stage in the last existence. At that time, the Buddhas of all the ten directions assembled, aroused him from that *samādhi* by snapping their fingers, and said to him, "You cannot become a Manifest Complete Buddha by this *samādhi* alone." "Then, how shall I do it?", he implored them. Thereupon all the Buddhas of the ten directions summoned the daughter of the gods Tilottamā²³ and bestowed concretely the third initiation, the Insight-Knowledge Initiation (*prajñā-jñāna-abhiṣeka*). After that they revealed the steps of Abhisambodhi²⁴ and bade him contemplate them. At midnight he successively dissolved the three voids [into one another];²⁵ and the universal void (*sarvaśūnya*), which is the Clear Light of the [Absolute] Object (**artha-prabhāsvara*), came into direct view. He emerged from that [Clear Light] in the pure illusory body,²⁶ and all the Buddhas bestowed upon him the fourth initiation and bade him perform the acts [of a Buddha]. As a consequence, at the initial appearance of dawn, he shed, by means of the adamantine *samādhi* (*vajropama-samādhi*), the subtlest obscurations of the knowable (*jñeyā-varana*). Thus he attained the rank of Vajradhara, the union beyond learning (*asāikṣa-yuganaddha*), and became a Manifest Complete Buddha.

"the procedure for the candidates who enter later". On f. 365a-6, he quotes the *Vajrapañjarā* (Toh. 419) for the terminology of dividing up the "steps of production" into a *yoga* of six parts (*sadārīga-yoga*); and his subsequent quotations and commentary show that the six parts are done by way of the six progenitors (*kula*), as follows: (1) Vairocana – generation of the palace, (2) Vajrasattva – attraction of the residents, (3) Akṣobhya – initiation, (4) Amoghasiddhi – offerings, (5) Ratnasambhava – praises, (6) Amitābha – enjoyment of the ambrosia. In this classification, the five *abhisambodhis* pertain to No. 2, attraction of the residents. They are required to cause the "knowledge being(s)" (*jñāna-sattva*) to enter the meditator. In Tsoṇ-kha-pa's discussion of the five *abhisambodhis*, beginning *Siags rim*, f. 379b-7, it is brought out that the moon of the second *abhisambodhi* differs from that of the first one in being red. This red moon is also called the "second moon".

²⁵ Cf. Alex Wayman, "Notes on the Sanskrit term *jñāna*", *JAOS*, Vol. 75, No. 4 (Oct.-Dec., 1955), p. 263, n. 40, for the dissolution of the voids into one another. But at that point the terminology is presented by *citta* being drawn into *caittā*, and the latter being drawn into *avidyā*. For the same process, using the terminology of the voids, see *ibid.*, pp. 259-60, where it is shown that void (*śūnya*) is a synonym of *citta*, further void (*atiśūnya*) a synonym of *caittā*, and great void (*mahāśūnya*) a synonym of *avidyā*.

²⁶ Tsoṇ-kha-pa shows in the *Siags rim* (410b-2, 3, 4) by quotation from the *Muktītilaka* (Toh. 1859) of Buddhajñāna and commentary that the body developed by the "steps of production" is the *mantra*-body (*siags kyi sku*), while the one developed by the "steps of completion" is the knowledge-body (*ye śes sku*). The latter body, in turn, is of two kinds, (also) knowledge-body (*ye śes sku*) and pure-body (*rnam par dag pahi sku*). Of these last two, the knowledge-body is the impure illusory body; and the pure-body is that knowledge-body purified in the Clear Light.

/ de la bum dbaṇ ma bskur bar dbaṇ goṇ ma bskur bas cho ga pa daṇ / bskyed rim ma bsgoms par rdzogs rim bsgoms pas cho ga paḥi dmigs bsal ḥdi kho na gsuṇs kyi / gžan ma gsuṇs / žes gsuṇ ḥo /

/ de nas loṇs spyod rdzogs paḥi sku rdo rje ḥchāṇ chen po de ḥog min du bžugs nas / sprul paḥi skus mi yul du mdzad pa bcu gñis kyi tshul bstan te / rgyal po zas gtsaṇ gi sras su ḥkhruṇs nas chu bo ni-ra-ñidza-naḥi ḥgram du lo drug dkaḥ ba spyod pa na / rgya śug gi ḥbru gcig / til ḥbru gcig / ḥbras ḥag ma gcig ste gsum las kha zas rags pa ma gsol bar mkhaḥ khyab kyi tiṇ ḫe ḥdzin la sñoms par žugs so / deḥi tshe phyogs bcuḥi saṇs rgyas thams cad ḥdus nas se gol gyi sgras tiṇ ḫe ḥdzin de las bslaṇs te / khyod ḫid dkaḥ thub kyis gduṇs paḥi lus ḥdi lta bus bdud ḥdul bar mi nus śiṇ / khyod ḫid tiṇ ḫe ḥdzin ḥdi tsam gyis śes sgrib phra ūiṇ phra ba spoṇ mi nus so / žes gsuṇ pas / kha zas rags pa gsol nas byaṇ chub kyi śiṇ druṇ du gšegs pa la / saṇs rgyas thams cad kyis lhaḥi bu mo thig le mchog ma bkug nas dbaṇ gsum pa śes rab ye śes kyi dbaṇ dṇos dbaṇ du bskur baḥi tshul bstan / de nas mṇon par byaṇ chub paḥi rim pa bstan nas sgom du bcug pas mtshan phyed na stoṇ pa gsum rim gyis thim nas / thams cad stoṇ pa don gyi ḥod gsal mṇon du gyur paḥi tshul bstan / de las dag paḥi sgyu maḥi skur laṇs pa la saṇs rgyas thams cad kyis dbaṇ bži pa bskur nas spyod par byed du bcug pas tho raṇs skyā reṇs daṇ po ḥchar ba tsam na / rdo rje lta buhi tiṇ ḫe ḥdzin gyis śes byaḥi sgrib pa phra ūiṇ phra ba spaṇs nas mi slob paḥi zuṇ ḥjug brñes te mṇon par rdzogs par saṇs rgyas paḥi tshul bstan to /

/ de la saṇs rgyas paḥi tshul tsam ūig bstan pas chog mod / dbaṇ gsum pa daṇ / bži pa bskur ba sogs kyi tshul bstan pa la dgos pa ci yod ce na / pha rol tu phyin pa rkyaṇ paḥi lam gyis sa bcu paḥi bar du bgrod nus kyaṇ / mthar ḥtshaṇ rgya ba sñags bla med kyi lam du žugs pa la ḫes par ltos dgos kyi / der ma žugs par ḥtshaṇ rgya ba mi srid do / žes par bya baḥi phyir ro /

²⁷ As Mkhas grub shows near the end of the present work, following Tsōṇ-kha-pa's reform, it is necessary to have the initiation of the flask before being conferred the higher initiations, and it is necessary to undergo the steps of production before undergoing the steps of completion.

It has been said, "That account [regarding the Teacher Bhagavat] mentions only an exceptional case of the rite because it confers the higher initiations without [previously] conferring the initiation of the flask, and because there is contemplation of the steps of completion (*nispanna-krama*) without [previous] contemplation of the steps of production (*utpatti-krama*); but does not mention the other [requirements]."²⁷

Thereupon, Mahāvajradhara, the Sambhoga-kāya, took abode in the Akaniṣṭha heaven, and his Nirmāṇa-kāya displayed the method of the twelve acts in the world of men. He was born the son of King Śuddhodana, and for six years practised severe asceticism on the bank of the River Nairāñjanā. Apart from one Jujube fruit, one sesame seed, one grain of rice, he partook of no solid food. He equipoised himself in the Space-filling *samādhi*. At that time all the Buddhas of the ten directions assembled and by the sound of snapping fingers aroused him from that *samādhi*. "You will not be able to vanquish Māra by those ascetic practices and mortified body; this *samādhi* alone will not suffice for you to eliminate the subtlest obscurations of the knowable." Thereupon, he partook of some substantial food and proceeded to the Bodhi-tree. All the Buddhas summoned the daughter of the gods Tilottamā and revealed the method of concrete initiation into the third, the Insight-Knowledge Initiation. Thereupon, they revealed the (five) steps of Revelation-Enlightenment and bade him enter their intense contemplation. When he had done so, at midnight they taught the method by which the universal void, which is the Clear Light of the [Absolute] Object, came into direct view after the successive dissolution of the three voids [into one another]. He emerged from that [Clear Light] in his pure illusory body, and all the Buddhas bestowed upon him the fourth initiation and bade him perform the acts [of a Buddha]. At the first appearance of dawn, by the means of the adamantine *samādhi*, he eliminated the subtlest obscurations of the knowable and attained the union beyond learning (*asaiक्षा-yuganaddha*). Thus he showed the method of Manifest Complete Buddhahood.

To be sure, it is sufficient to show only the method of [achieving] Buddhahood. Why is there any necessity to show the methods of [the higher] initiations, such as the third and the fourth? The point is that although one may be able to reach the tenth stage solely along the Pāramitā path, to become finally a complete Buddha, it is certainly necessary for one to enter the incomparable (*anuttara*) Mantra path. Otherwise it is impossible to become a complete Buddha.

/ chos kyi ḥkhor lo bskor baḥi tshul la / pha rol tu phyin paḥi theg paḥi
chos ḥkhor bskor tshul daṇ / gsaṇ sṇags kyi theg paḥi chos ḥkhor bskor
tshul gṇis las /

/ daṇ po ni / bcom ldan ḥdas kyis byaṇ chub kyi śiṇ druṇ du mṇon
par rdzogs par saṇs rgyas paḥi tshul bstan nas / žag bdun phrag bdun
du chos ḥkhor ma bskor ro / de nas yul gyi dbus ma-ga-dha rgyal poḥi
khab yod pa nas / byaṇ phyogs su chu bo ga-ṅgā brgal baḥi yul wā-ra-
ṇa-si draṇ sroṇ lhuṇ ba ri dags kyi nags su byon te / ciḥi phyir draṇ sroṇ
lhuṇ ba žes bya že na / sṇon saṇs rgyas ḥod sruṇs h̄jig rten du ḥbyon
du ūe ba na / ri de la raṇ saṇs rgyas l̄ia brgya gnas pa las / de dag la
l̄ia rnams kyis sbran pa la brten nas saṇs rgyas h̄jig rten du ḥbyon par
mkhyen te / rdzu ḥphrul gyis nam mkhaḥ la ḥphags nas meḥi khams
la sṇoms par žugs té / raṇ gi sku las byuṇ baḥi mes sku lus rnams bsregs
nas riṇ bsrel rnams sa la lhuṇ ba las / draṇ sroṇ lhuṇ ūo žes smras pas
draṇ sroṇ lhuṇ ba žes byaḥo / ciḥi phyir ri dvags kyi nags žes bya že
na / sṇon wā-ra-ṇa-siḥi rgyal po tshaṇs byin žes bya bas ri ḥdi la gnas
paḥi ri dvags rnams bsad par mi byaḥo / žes khrims bcas pas / phyogs
gžan nas kyaṇ ri dvags maṇ po der ḥdus nas ḥphaṇs pas ri dvags kyi
nags žes byaḥo /

/ de na l̄ia sde bzaṇ po žes bya baḥi kun tu rgyu chen po l̄ia gnas
te / tshe daṇ ldan pa kun śes kauṇḍinya daṇ / tshe daṇ ldan pa rta thul
daṇ / rlaṇs pa daṇ / miṇ chen daṇ bzaṇ ldan no /

CHAPTER TWO

II. THE METHOD OF SETTING THE WHEEL OF THE LAW INTO MOTION

It is divided into two sections: A, the method of setting the wheel of the law of the *Pāramitā-yāna* into motion; B, the method of setting the wheel of the law of the *Mantra-yāna* into motion.

A. THE METHOD OF SETTING THE WHEEL OF THE LAW OF THE PĀRAMITĀ-YĀNA INTO MOTION

After the Bhagavat had exhibited the method of [attaining] Manifest Complete Buddhahood at the Bodhi-tree, he did not set the wheel of the law into motion for seven times seven days. Then from Rājagrha in Magadha in the middle country (*Madhyadeśa*) he proceeded north to Vārāṇasī across the Ganges to the Deer Park Rśipatana. Why is the place called Rśipatana? Formerly when the time approached for the Buddha Kāśyapa to appear in the world, there lived on that hill five hundred Pratyekabuddhas. They learned from a message given them by the devas that the Buddha was to manifest himself. By their magical power they soared up to the sky and equipoised themselves in the element of fire (*tejo-dhātu*). The fire that issued from their own bodies burned their material bodies, and the ashes fell to the earth. It was said, "The Rśis have fallen", and for this reason the place is called Rśipatana (the falling of the Rśis). But why is it called the Deer Park (*Mṛgadāva*)? Once Brahmadatta, King of Vārāṇasī, issued an order prohibiting the killing of the deer living on this hill. As a result, many deer, from other places as well, flocked there, gaining security. Therefore, it was called "Deer Park".

At that place were staying the five great peregrinators (*parivrājaka*) known as "the happy band of five" (*pañcaka-bhadravargiya*), āyuṣmat Ājñātakauṇḍinya, āyuṣmat Aśvajit, Vāṣpa, Mahānāma, and Bhadrika.

/ de dag gis bcom ldan ḥdas rgyaṇ nas ḥbyon pa mthoṇ ste / tshe daṇ ldan pa goḥu-ta-ma bsam gtan las ūnams pa / lhod pa / maṇ du za ba de ḥdir ḥoṇ gis / de la smra bar mi bya / b̄ses par mi bya / bsu bar yaṇ mi byaḥo / stan lhag po ḥdi la ḥdug na ḥdug tu chug cig / ces ḥog khriṁs bcas te stan lhag po gcig btiṇ ḥo /

/ de nas bcom ldan ḥdas phebs pa na / de dag gis gzi brjid ma bzod nas / thams cad kyis phyag ḥtshal te / la las žabs bkrus / la las stan btiṇ ste tshe daṇ ldan pa goḥu-ta-ma legs byon tam / byon pa legs so / žes gsol to / de nas bcom ldan ḥdas kyis gdan btiṇ pa de la bžugs so / de nas lna sde rnams kyis bcom ldan ḥdas ūnon las mdaṇs gsal bar mthoṇ nas / tshe daṇ ldan pa goḥu-ta-ma / khyod ūnid dbaṇ po rnams ni ūin tu gsal bags paḥi mdog ni yoṇs su dag na / ye ūes mthoṇ baḥi khyad par mnion du mdzad dam / žes gsol bas /

/ bcom ldan ḥdas kyis bkaḥ stsal pa / rigs kyi bu dag de bžin gšegs pa la tshe daṇ ldan pa žes ma zer žig / khyed yun riṇ por sdug bsñal bar ḥgyur ta re / ūna ni de bžin gšegs pa ste / mñon par rdzogs par saṇs rgyas so / raṇ byuṇ gi ye ūes khoṇ du chud do / ūna ni thams cad mkhyen pa ste / slob dpon gžan la rag ma las so / žes gsuṇs paḥi mod la / lna sde rnams kyi skra daṇ kha spu raṇ byi ste / lus chos gos dur smrig gsum gyis g ogs ūin lag na bya ma bum thogs pa / bsñen par rdzogs nas lo brgya lon pa lta bu / skra daṇ kha spu bregs nas žag bdun lon pa lta bur gyur to /

/ de nas tshaṇs pa daṇ / brgya byin la sogs pa lhaḥi bu dpag tu med pas / bcom ldan ḥdas la gser gyi ḥkhor lo rtsibs stoṇ daṇ ldan pa phul te chos kyi ḥkhor lo bskor bar gsal ba btab pas / ston pas žal gyis bžes te / srod thun daṇ po la ḥchag par mdzad / guṇ thun bar pa la gzims / tho raṇs thun tha ma la bžeṇs nas ḥdas paḥi saṇs rgyas bcom ldan ḥdas rnams kyis chos kyi ḥkhor lo sa phyogs gaṇ du bskor / ūnam du dgoṇs pa ūnon du btaṇ bas / sa phyogs de ūnid du bskor bar mkhyen te / skad

¹ In Mkhās grub rje's biography of Tsōṇ-kha-pa (the latter's *Gsun ḥbum*, Vol. Ka, *Rnam thar*, 66a-5, ff.) in the course of speaking of the magical transformations exhibited by Tsōṇ-kha-pa toward the end of his life, he mentions, "It is said in the sacred scriptures of the Bhagavat that in whomever's stream of consciousness there is aroused the path of vision, or there is produced directly Arhatship, and so on, thereby that person obtains the ambrosia (*amṛta*), and he has many transformations of his former bodily appearance, e.g. his senses are completely clear, the color of his face is delightful, the color of his skin is pale, and so forth" (bcom ldan ḥdas kyi gsuṇ rab dag las / gaṇ gi rgyud la mthoṇ baḥi lam skyes pa daṇ / dgra bcom pa mnion du byas pa la sogs paḥi sgo nas bdud rtsi thob par gyur ba na / dbaṇ po yoṇs su gsal ūiṇ / bžin gyi mdog ni

When they saw the Bhagavat approaching from afar, they made this agreement (*kriyābandham akārṣuḥ*, LV 407,18): "Because *āyuṣmat* Gautama is coming hither, after having broken off his meditation and become slack and well fed, we should neither speak to him, nor be friendly with him, nor even go to meet him. When he sits down on this spare seat, let him sit down [i.e. without paying him any attention]." And they spread a spare seat.

Now, when the Bhagavat arrived, they could not bear his radiance (*tejas*), and all bowed to him. Some washed his feet; others spread a seat, and they said, "*Āyuṣmat* Gautama, did you travel well? Be welcome!" Then the Bhagavat seated himself on the prepared seat. When "the happy band of five" saw that the Bhagavat's face was clearer than before, they said, "*Āyuṣmat* Gautama, your senses are so clear, and your complexion is so pure; have you realized something special in the perception of Divine Knowledge?"¹

The Bhagavat spoke: "O sons of the (Buddhist) family (*kulaputra*), do not call a Tathāgata '*āyuṣmat*' (long living), for that will cause you long-enduring suffering. I am a Tathāgata, a Manifest Complete Buddha (*abhisambuddha*). I have comprehended perfectly the spontaneously generated knowledge (**aupapāduka-jñāna*). I am omniscient, not dependent upon another instructor (*ācārya*)."² He had hardly uttered these words when the hair and beards of "the happy band of five" fell out; their bodies were attired with the three yellow-red garments (*trikasāya-cīvara*) [of the monk]; in their hands they held the begging bowls (*pātra*). They appeared as though ordained for a hundred years (*varṣāśatopasampanna*, LV 409.19) and their hair and beards as though shaven clean for seven days.

1. THE PROMULGATIONS

Thereupon, Brahmā, Indra, and the innumerable sons of the gods (*devaputra*) offered him a golden wheel with a thousand spokes, praying him to set the wheel of the law into motion. The Teacher accepted it. In the first watch of the night he trod about. In the middle watch of the night he rested. In the final watch of dawn he arose, and when he reflected concerning the site on which the Buddhas of the past had set into motion the wheel of the law, he knew that in former times it was set into

dgal [sic.: for *dgah*] / pags paḥi mdoṅ ni dkar ba la sogs pa lus kyi mdañs sñar las gnas gyur pa ḥbyuñ ba du ma žig gsuñs te).

cig yud tsam de ŋid la sa phyogs der rin po che sna bži las grub paḥi
khri stoṇ byuṇ bar gyur to /

/ de nas bcom ldan ḥdas kyis khri daṇ po gsum la skor ba mdzad de /
khri bži pa la bžugs nas / līa sde bzaṇ po daṇ / lhaḥi ḥkhor dpag tu med
pa la chos kyi ḥkhor lo daṇ po bden pa bžiḥi chos kyi ḥkhor lo bskor te /

/ dge sloṇ dag ḥdi ni sdug bsñal ḥphags paḥi bden pa ste /

śes par byaḥo / ḥdi ni kun ḥbyuṇ ḥphags paḥi bden pa ste spaṇ
bar byaḥo / ḥdi ni ḥgog pa ḥphags paḥi bden pa ste mñon du byaḥo /
ḥdi ni lam ḥphags paḥi bden pa ste bsgom par byaḥo /

žes gsuṇ pas / kun śes kau-ṇdi-nyahi rgyud la mthoṇ lam skyes te / lha
rnams kyis ched du brjod pa ched du brjod nas me tog gi char pus mo
nub tsam phab ste / sa rnam pa drug tu gYos so /

/ de la bden pa bžiḥi chos kyi ḥkhor lo bskor baḥi mdo ni / ḥkhor lo
daṇ poḥi mdo dños yin žiṇ / de daṇ brjod bya phyogs mthun gyi sgo
nas / ḥdul ba luṇ daṇ / mdo dran pa ūer gžag daṇ / mdo rgya cher rol
pa daṇ / mdo sde las brgya pa daṇ / mdo sde rtogs brjod brgya pa la
sogs pa yaṇ ḥkhor lo daṇ poḥi mdor gtogs so /

/ de nas bcom ldan ḥdas kyis gnas bya rgod phuṇ poḥi rir / lhan cig
spyod paḥi ḥkhor lha sde bzaṇ po la sogs pa dge sloṇ līa stoṇ ste ūan
thos kyi tshogs rnams daṇ / ched du bya baḥi gdul bya byaṇ chub sems
dpaḥi graṇs med pa daṇ bcas pa la / bkaḥ bar pa mtshan ŋid med paḥi
chos kyi ḥkhor lo bskor te /

² Certain divergences between the presentation here and that in Bu-ston's *History of Buddhism*, II, 45, show that Mkhas grub rje is using other sources, even if (as appears likely) he has read Bu-ston's work. Thus, Bu-ston, following the *Lalitavistara*, says that the 1000 seats were made of 7 kinds of jewels. He also says that the Teacher spoke at midnight, whereas in Mkhas grub's account the Teacher was resting at that time.

motion on this very site. Instantaneously, a thousand thrones, formed of four kinds of jewels, appeared on that site.²

The First Wheel

Then the Bhagavat circumambulated the first three thrones and seated himself on the fourth throne. For “the happy band of five” and the uncountable retinue of gods, he set into motion the first wheel of the law, the Wheel of the Law of the Four Truths. He said,

O Bhikṣus, suffering (*duḥkha*) is a Noble Truth (*ārya-satya*),
and is to be recognized (*parijñeya*).

The source [of suffering] (*samudaya*) is a Noble Truth,
and is to be removed (*praheya*).

The cessation [of the source] (*nirodha*) is a Noble Truth,
and is to be realized directly (*sākṣātkareya*).

The path [leading to that realization] (*mārga*) is a Noble Truth,
and is to be contemplated intensely (*bhāveya*).

The path of vision (*darśana-mārga*) arose in the stream of consciousness (*saṃtāna*) of Ājñātakaunḍinya. The gods repeatedly expressed joy and praise (*udāna*), while a shower of flowers fell knee-deep, and the earth trembled in six different ways.

The *sūtras* which come from the setting into motion of the Wheel of the Law of the Four Truths are as follows: the basic one is the *Dharma-cakra-sūtra* (Toh. 337). The following *sūtras*, because their subject matter is consistent with that basic *sūtra*, also are classified as *sūtras* of the First Wheel: the *Vinayavastu* (Toh. 1, in 4 vols.), the *sūtra Saddharma-smṛtyupasthāna* (Toh. 287), the *sūtra Lalitavistara* (Toh. 95), the *Karma-śataka* (Toh. 340) of the *sūtra* class, the *Avadānaśataka* (Toh. 343) of the *sūtra* class, and others.

The Intermediate Wheel

Thereafter the Bhagavat, while sojourning on the mountain Gṛdhrikūṭa, set into motion the Wheel of the Law concerning lack of characteristics [of all the *dharmas*], which was the Intermediate Promulgation, to his assembled retinue — “the happy band of five” and other bhikṣus numbering five thousand, throngs of Śrāvakas, and innumerable Bodhisattva candidates for the high goal (*uddeśa-vineya*).

/ de la śes rab kyi pha rol tu phyin pa rgyas pa stoṇ phrag brgya pa / ḥbriṇ gi rgyas pa ū khri lha stoṇ pa / ḥbriṇ gi ḥbriṇ khri brgyad stoṇ pa / ḥbriṇ gi ḥbriṇ bsdus pa śes rab khri pa / bsdus paḥi rgyas pa brgyad stoṇ pa / bsdus paḥi bsdus pa ḥphags pa sdud pa rnams ni / bkaḥ bar baḥi mdo dṇos yin ū / de daṇ brjod bya phyogs mthun gyi sgo nas tiṇ ū ḥdzin rgyal poḥi mdo / rdo rje gcod pa / saṇs rgyas phal po che / laṇ kar gṣegs pa / ḥphags pa dkon mchog brtsegs pa chen poḥi mdo / phal chen la sogs pa yaṇ bkaḥ bar baḥi mdo gtogs so /

/ śes phyin gyi mdo la sras yum bcu bdun ū grags te / sṇar bgraṇs paḥi stoṇ phrag brgya pa nas / sdud paḥi bar drug ni mṇon rtogs brgyad tshaṇ ba brjod byar ston pas yum du ḥjog la / rab kyi rtsal gyis rnam par gnon pas ūs paḥi mdo / śer phyin bdun brgya pa / śer phyin lha brgya pa / śes phyin tshul brgya lha bcu pa / śer phyin lha bcu pa / rdo rje gcod pa / śes rab sṇiṇ po / koḥu-śi-kaḥi mdo / lag bzaṇ gis ūs paḥi mdo / śer phyin yi ge ūnū ūnū daṇ / yi ge gcig ma ste / bcu gcig ni mṇon rtogs brgyad tshaṇ pa mi ston pas sras su ḥjog go /

/ kha cig lag bzaṇ gis ūs paḥi mdoḥi dod la / sgo ū ū rtsa lha pa ḥdren no / raṇ lugs śer phyin gyi mdo la sras yum bcu bdun du ma ūes te / de las maṇ ba yod paḥi phyir ro /

/ bkaḥ tha ma legs par rnam par phye ba daṇ ldn paḥi chos ḥkhor ni gnas yaṇ pa can la sogs par / ched du bya baḥi gdul bya theg pa thams cad la yaṇ dag par ūugs paḥi byaṇ chub sems dpaḥ graṇs med pa rnams la gsuṇs te /

/ mdo sde dgoṇs pa ūes par ḥgrel ba ni ḥkhor lo tha maḥi mdo dṇos yin ū / de daṇ brjod bya phyogs mthun paḥi mdo rnams ni / ḥkhor lo tha maḥi mdo ru gtogs so / yaṇ ḥkhor lo tha maḥi mdoḥi mtshan la kha cig gis don dam rnam par ūes paḥi chos kyi ḥkhor lo ūes zer ro /

* The eight *abhisamaya* are the eight subjects of the *Abhisamayālambikāra* (cf. Obermiller, Bu-ston, II, p. 49, n.).

The basic *sūtras* of the Intermediate Promulgation are as follows: the most expanded of the *Prajñā-pāramitā* works, the *Śatasāhasrikā* (Toh. 8); the medium expanded, the *Pañcavimśatisāhasrikā* (Toh. 9); the medium medium, the *Aṣṭādaśasāhasrikā* (Toh. 10); the condensed medium medium, the *Daśasāhasrikā* (Toh. 11); the condensed expanded, the *Aṣṭasāhasrikā* (Toh. 12); and the condensed condensed, the *Sañcayagāthā* (Toh. 13). The greater bulk of *sūtras* (T. *phal chen la sog pa*), because their subject matter is consistent with those basic *sūtras*, also are classified as *sūtras* of the Intermediate Promulgation, e.g. the *Samādhīrāja-sūtra* (Toh. 127), the *Vajracchedikā* (Toh. 16), the *Buddhāvatamīsaka* (Toh. 44), the *Larikāvatāra* (Toh. 107), and the *Mahāratnakūṭa* (Toh. 45).

It is customary to regard seventeen of the *Prajñā-pāramitā sūtras* as "mothers and sons". Thus, the six works starting with the *Śatasāhasrikā*, down to the *Sañcayagāthā*, are "mothers" because they teach the complete subject matter of the eight *abhisamaya*.³ Eleven works are set down as "sons" because they do not teach the complete eight *abhisamaya*; these are: the *Suvikrāntavikrami-pariprcchā* (Toh. 14), the *Saptaśatikā* (Toh. 24), the *Pañcaśatikā-prajñāpāramitā* (Toh. 15), the *Naya-śatapañcaśatikā* (Toh. 17), the *Prajñāpāramitā-pañcaśatikā* (Toh. 18), the *Vajracchedikā* (Toh. 16), the *Prajñā-hṛdaya* (Toh. 21), the *Kauśika* (Toh. 19), the *Subāhupariprcchā-sūtra* (Toh. 70), the *Svalpākṣaraprajñāpāramitā* (Toh. 22), and the *Ekākṣarīmātā* (Toh. 23).

Some substitute the *Pañcavimśati-prajñāpāramitā-mukha* (Toh. 20) for the *Subāhupariprcchā-sūtra*. Our own school has not decided on seventeen "mother and son" works among the *Prajñāpāramitā sūtras*, because there are many more than those [to be considered].

The Last Wheel

The Last Promulgation, the Wheel of the Law which has a perfect and intensive analysis, was pronounced in such places as Vaiśālī to the innumerable Bodhisattvas rightly stationed in any of the vehicles of candidates for the high goal.

The *Samdhinirmocana* (Toh. 106) of the *sūtra* class is the basic *sūtra* of the Last Wheel. *Sūtras* that are consistent with its subject matter are classified as *sūtras* of the Last Wheel. Also, some characterize the *sūtras* of the Last Wheel as the "Wheel of Absolute Certainty" (**paramārtha-viniścaya-cakra*).

/ kha cig tiñ ne ḥdzin rgyal pohi mdo / sañs rgyas phal po che / lañ kar ḡsegs pa rnams bkañ tha mar ḥdren pa mi ḥthad de / spyir chos thams cad bden par grub pas ston par ston pañi theg chen gyi mdo yin na bkañ bar par gtogs sñiñ / mthar thug theg pa gcig tu ston pañi mdo yin na yañ der gtogs la / no bo ñid gsum las kun brtags bden par ma grub ciñ / ḡzān dbañ dañ / yoñs grub bden par ston pañi mdo yin na bkañ tha mahi mdo rgtogs sñiñ / mthar thug theg pa gsum du ston pañi theg chen gyi mdo yin na yañ der gtogs pa las / tiñ ne ḥdzin rgyal po sogs mdo gsum po de ni / chos thams cad bden par med pa dañ / mthar thug theg pa gcig tu ston pa ša stag yin pañi phyir ro /

/ yañ bde ḡsegs sñiñ pohi mdo / hphags pa gzuñs kyi dbañ phyug rgyal pos žus pañi mdo / mya ñan las ḥdas pa chen pohi mdo / sor moñi hphren ba la phan pañi mdo / dpal hphren señ gehi na ros žus pañi mdo / ye śes snañ ba rgyan gyi mdo / hphel ba dañ ḥgrib pa med par bstan pañi mdo / rna bo che chen pohi mdo / rnam par mi rtog pa la ḥjug pañi gzuñs / mdo dgoñs pa ñes par hgrel pa ste / bcu po de la jo mo ñan pas sñiñ pohi mdo bcu žes zer te / bkañ ḥkhor lo tha mar ḥdod ciñ ñes don du ḥdod do / mdo de dag kyis bde ḡsegs sñiñ po dañ / rdzogs pañi sañs rgyas kyi no bo ñid sku don gcig ciñ / bden par grub pa / rtag brtan ther zug / ḥdus ma byas mtshan dpes brgyan pa / sems can thams cad kyi rgyud la ḥkhor ba thog ma med pa nas ñon moñs pañi sbubs na rañ chas su yod pa de dpe dgu don dguhi sgo nas bstan par ḥdod la / ḥkhor lo dañ po dañ bar pa drañ don du ḥdod do /

* The Sanskrit title is as the work is quoted in the *Ratnagotravibhāga Mahāyānottaratantraśāstra*, edited by E. H. Johnston (Patna, 1950); cf. his foreword, viii. The work is included in the list of ten *sūtras* on the strength of the quotations in the *Mahāyānottaratantra*, or *Uttaratana*, as the *sāstra* is referred to in Tibet through the Tibetan equivalents of these titles, especially *Rgyud bla ma*. So far there is no evidence that the *Anūnatvāpūrṇatvanirdeśaparivarta* was translated into Tibetan under a different title or as a section of a larger work.

* The nine examples are available in Sanskrit in Johnston, ed. (*op. cit.*), pp. 59-60 (verses I, 96, 97):

Like the Buddha in an ugly lotus, honey in bees,
Kernels in husks, gold in alluvium, a treasure in the earth,
The stages beginning with the sprout in a tiny seed,
The body of the Victorious One in sodden clothes;
Royalty in the womb of a vile woman,
And a precious image in clods –
So also does this element abide in the sentient beings,
Who are obscured by adventitious corruption and defilement.

/ buddhañ kupañ madhu makṣikāsu
tuñesu sārāñy aśucau suvarñam /
nidhiñ kṣitāñ alpaphale 'ñkurādi
praklinnavastrešu jinātmabhbāvah //
/ jaghyanārījāthare nṛpatvam

Some classify the *Samādhirāja-sūtra*, the *Buddhāvataṃsaka*, and the *Lankāvatāra* under the Last Promulgation, but this is not valid. In general, when a *Mahāyāna sūtra* teaches that all entities (*sarvabhāvāḥ*) are void in the sense of real production (**tāttvika-siddhyā śūnya*), it belongs to the Intermediate Promulgation. Moreover, when a *sūtra* teaches the ultimate oneness of the vehicles, it also belongs there. On the other hand, when a *sūtra* teaches that, of the three characteristics (*lakṣaṇa*), (1) the imaginary one (*parikalpita*) is not really produced, (2) the dependency one (*paratantra*) and (3) the absolute one (*pariniṣpanna*) are really produced, it belongs among the *sūtras* of the Last Promulgation. Moreover, when a *Mahāyāna sūtra* teaches that the vehicles are ultimately three, it also belongs there. But the three *sūtras*, the *Samādhirāja*, etc., show only that all entities do not really exist and that the vehicles are ultimately one.

The Tathāgata-garbha sūtras

Furthermore, the ten *sūtras*, *Tathāgatagarbha-sūtra* (Toh. 258), *Dhāraṇīśvararājapariprcchā* (alias for the *Tathāgatamahākaruṇānirdeśa-sūtra*, Toh. 147), *Mahāparinirvāṇa-sūtra* (Toh. 120), *Ārya-aṅgulimāliya-sūtra* (Toh. 213), the *Jñānālokālaṃkāra-sūtra* (Toh. 100), the *Śrī-mālā-devī-siṃhanāda-sūtra* (Toh. 92), *Anūnatvāpūrṇatvanirdeśa-parivarta*,⁴ *Mahābherihāraka-sūtra* (Toh. 222), *Avikalpapraveśa-dhāraṇi* (Toh. 142), and *Samdhinirmocana-sūtra* (Toh. 106), are claimed by the Jo-mo-nañ-pa school to be the ten [Tathāgata-] Garbha *sūtras* which, they maintain, are in the Last Wheel Promulgation and which, they maintain, have final meaning (*nūtārtha*). They maintain that those *sūtras* teach by way of the nine meanings of nine examples⁵ that the Embryo of the Tathāgata (*tathāgatagarbha*) means the same as the Intrinsic-nature Body (*svabhāvākāya*) of a Complete Buddha, that it is really produced, permanent, steadfast, eternal, adorned with unconditioned (*asamskṛta*) characteristics and minor marks, and that it has been in the stream of consciousness of all sentient beings since beginningless “cycles of life”, but was covered by corruptions (*kleśa*) which have had the appearance of a self; and they maintain that the First and Intermediate Wheels are of provisional meaning (*neyārtha*).

yathā bhaven mṛtsu ca ratnabimbam /
āgantukakleśamalāvṛteṣu
sattveṣu tadvat sthita eṣa dhātuh //

/ bu ston rin po ches mdo bcu po de bkaḥ tha maḥi mdo yin ūn /
 mdo de dag las jo nañ pas ḥdod pa ltar du bstan paḥi dbañ du mdzad nas
 de dag drañ don du bzed la / nō bo ūid kyi sku dañ / bde gṣegs sñiñ po
 don gcig par mdzad nas / de sems can kyi rgyud la med par bzed ciñ /
 bkaḥ bar pa kho na nes don du bzed do /

/ mdo bcu po de brjod bya phyogs mthun du ḥdod pa mi ḥthad de /
 mdo dgoñs pa nes ḥgrel gyi ḥphags pa spyan ras gzigs dbañ phyug gis
 žus paḥi leḥu rañs pos mthar thug theg pa gsum du bstan / byañ chub
 sems dpaḥ don dam yañ dag ḥphags kyis žus paḥi leḥu rañs pos / gžan
 dbañ dañ / yoñs grub bden par grub par bstan / byams mgon gyis žus
 paḥi leḥu rañs pos yid ūes las nō bo tha dad paḥi kun gžili rnam ūes
 yod par bstan la / mdo gžan dgu po de thams cad kyis chos thams cad
 bden par med pa dañ / mthar thug theg pa gcig tu bstan ciñ / kun gžili
 rnam ūes med paḥi dbañ du byas nas bstan paḥi phyir ro /

/ yañ jo nañ paḥi rañ lugs la gžan dbañ ri boñ gi rva dañ mtshuñs ūn /
 mthar thug theg pa gcig tu ḥdod pa dañ / mdo dgoñs pa nes ḥgrel nes
 don du byas nas rañ lugs kyi ūes byed du byed pa ḥgal pa yin no /

rañ gi lugs ni / bde gṣegs sñiñ po sems can gyi rgyud la med na / sems
 can gyi rgyud la sañs rgyas kyi rgyu med pas sems can ḥtshañ rgya ba
 mi srid par ḥgyur la / bde gṣegs sñiñ po dañ / nō bo ūid sku don gcig
 ciñ / de sems can thams cad kyi rgyud la yod na sems can thams cad
 sañs rgyas yin par ḥgyur ūn / sañs rgyas slar ḥtshañ mi rgya bas sems
 can ḥtshañ rgya ba mi srid par ḥgyur baḥi phyir lugs de gñis ka yañ mi
 ḥdod do /

/ ho na ji lta bu ūe na / theg pa chen po rgyud bla ma las / bde bar
 gṣegs paḥi sñiñ po dañ / bde bar gṣegs paḥi khams don gcig tu gsuñs
 ūn / deḥi ḥgrel par / khams kyi don ni ḥdir rgyuhi don yin no / ūes

* That work is especially concerned with the “element” (*dhātu*) of the Tathāgata,¹ also called the “embryo” (*garbha*) of the Tathāgata, and the “species” (*gotra*) as is pointed out by Obermiller, with different translations for those terms, in the foreword to his translation from Tibetan (before the Sanskrit was edited by Johnston), “The Sublime Science of the Great Vehicle to Salvation”, *Acta Orientalia*, Vol. IX, (1931), p. 89.

Bu-ston rin-po-che took the position that those ten *sūtras* are *sūtras* of the Last Promulgation. While he was influenced to teach concerning those *sūtras* [the interpretation] maintained by the Jo-nañ-pa, he took them as having provisional meaning; and while he took the Svabhāvākāya and the Tathāgata-Garba as having the same meaning, he held it not to be in the stream of consciousness of a sentient being; and he held that only the Intermediate Promulgation has final meaning.

It is not valid to maintain that there is consistency of subject matter in those ten *sūtras*. All of the chapter “Asked by Ārya Avalokiteśvara” of the *Samdhinirmocana-sūtra* is devoted to teaching that ultimately the vehicles are three; all of the chapter “Asked by the Bodhisattva Paramārthasamudgata” teaches that *paratantra* and *pariniṣpanna* are really produced; all of the chapter “Asked by Maitreya-nātha” treats the store consciousness (*ālaya-vijñāna*) as different in essence from the mind-based perception (*mano-vijñāna*). But all the other nine *sūtras* teach that all the natures have no reality and that the vehicles are ultimately one, because they teach on the assumption that there is no store consciousness.

Moreover, according to the Jo-nañ-pa’s own school, *paratantra* is equivalent to a hare’s horn (*śāśa-viṣṇā*) [i.e. an impossibility] and the vehicles are ultimately one. But if we take the *Samdhinirmocana-sūtra* to be of final meaning (*nītartha*) [as the Jo-nañ-pa maintains], the contradiction is made obvious by their own school [which disagrees with a *sūtra* they say has ‘final meaning’].

According to our own school.

(a) if there were no Embryo of the Tathāgata in the stream of consciousness of a sentient being, there would be no cause (*hetu*) of becoming “fully expanded” (*vibuddha*) in the stream of consciousness of a sentient being, and hence there would be no possibility that a sentient being could become “awakened” (*buddha*) and “expanded” (*vibuddha*);

(b) if Embryo of the Tathāgata meant the same as Intrinsic-nature Body (*svabhāvākāya*) and were in the stream of consciousness of all sentient beings, all sentient beings would be “fully expanded”; and since what is “fully expanded” does not again become “awakened, but not expanded”, there would be no possibility that a sentient being could become “awakened” (*buddha*) and “expanded”. Therefore our school does not admit either one of those two theories.

Well then, what is the situation? The *Mahāyānottaratatantra* (Toh. 4024) speaks of Embryo of the Tathāgata (*tathāgata-garba*) and Element of the Tathāgata (*tathāgata-dhātu*) as identical.⁶ The commentary (Toh. 4025) says, “The meaning of ‘element’ here is the meaning of

gsuṇs pas bde bar gṣegs paḥi sñiñ po ni / bde bar gṣegs paḥi rgyu / žes bya ba yin no / de yañ sañs rgyas kyi rgyu tsam la bde bar gṣegs paḥi sñiñ po žes ni mi byaḥo /

/ ho na ji lta bu že na / sems bden par grub pas ston paḥi ston ūid de la sems kyi chos ūid rañ bžin rnam dag ces bya ste / de yañ glo bur gyi dri ma dañ ma bral baḥi gnas skabs kyi sems kyi chos ūid rañ bžin rnam dag de la bde bar gṣegs paḥi sñiñ po ḥam / rañ bžin du gnas paḥi rigs / žes byaḥo / glo bur gyi dri ma ma lus pa dañ bral baḥi gnas skabs kyi sems kyi chos ūid rañ bžin rnam dag de la / ūo bo ūid skuḥam / ḥgog bden mthar thug gam / bral ḥbras mthar thug gam / dag pa gñis ldan gyi chos ūid dam / dag pa gñis ldan gyi chos sku žes byaḥo / glo bur gyi dri ma žes bya ba ni / ūon moñs pa dañ / šes byaḥi sgrib pa gñis so /

/ des na ūo bo ūid sku yin na bde gṣegs sñiñ po ma yin dgos pa yin te / glo bur gyi dri ma dañ bral ba yin na / ma bral ba ma yin dgos paḥi phyir ro /

/ rañ lugs la yañ bde gṣegs sñiñ po dañ ūo bo ūid skuhi rnam grañs de dag / ḥdus ma byas sñiñ dños po med pa / rtag brtan ther zug yin gyi / bden par grub pa ni ma yin no /

/ ḥkhor lo gsum las dañ po ni theg dman gyi sde snod dañ / gžan gñis theg chen gyi sde snod do / de yañ ḥkhor lo dañ pos ūan thos paḥi lta ba ston / bar pas dbu maḥi lta ba ston / tha mas sems tsam gyi lta ba ston la / des na ḥkhor lo bar pa ūes don dañ / gžan gñis drañ don no /

/ sañs rgyas kyi bkaḥ thams cad gsuṇ rab yan lag bcu gñis su ḥdu ste / bcu gñis gañ že na / slob dpon śānti-pas brgyad ston ḥgrel pa sñiñ po mchog las /

/ mdo sde dbyañs bsñad luñ bstan dañ /
/ tshigs bcad ched brjod gleñ gži dañ /

⁷ Johnston, ed. (*op. cit.*), p. 72, line 10: / hetvartho 'tra dhātvarthaḥ /. This is immediately preceded by: / atas tat prāpyate hetus tathāgatadhātūr iti /.

'cause'." Therefore, the Embryo of the Tathāgata is a *cause* of the Tathāgata. On the other hand, not in every case is a cause of Buddhahood to be called Embryo of the Tathāgata.

Well then, what is the situation? The *citta* is void of real production, but in that voidness the supreme state of thought (*citta-dharmaṭā*) is called "intrinsically pure" (*svabhāvavīśuddhi*).

Furthermore,

(a) that supreme state of thought, intrinsically pure, when in conditions not free from adventitious defilements, is the Embryo of the Tathāgata or Species intrinsically abiding;

(b) that supreme state of thought, intrinsically pure, when in conditions completely free from adventitious defilements, is the Intrinsic-nature Body, also called "ultimate of the truth of cessation", "ultimate fruit of freedom [from fetters]", "the supreme state possessed of two purities", or "Dharma-kāya possessed of two purities". "Adventitious defilements" means the two obscurations (*āvaraṇa*) of corruption (*kleśa*) and of the knowable (*jñeya*).

Thus, it must be that the Intrinsic-nature Body (*svabhāva-kāya*) is not the Embryo of the Tathāgata, because if there is freedom from adventitious defilement, it must be that there is no lack of (such) freedom.

Moreover, in our school, the terms "unconditioned" (*asamkṛta*), "non-concrete" (*abhāva*), and "permanent, steadfast, eternal" pertain to [both] Embryo of the Tathāgata and Intrinsic-nature Body; but not the term "real production" (T. *bden par grub pa*).

Of the three wheels, the first is the Hīnayāna collection (*piṭaka*); the other two, the Mahāyāna collection. Furthermore, the first wheel teaches the Śrāvaka doctrine; the intermediate one teaches the Mādhyamika doctrine; the last one teaches the Cittamātra doctrine. Consequently, the intermediate wheel has final meaning and the other two have provisional meaning.

2. ASSEMBLING THE PROMULGATIONS

All the promulgations of the Buddha are comprised by the twelve groupings of the Sacred Word (*pravacana*). The preceptor Śānti-pā states them in his *Aṣṭasāhasrikāprajñāpāramitāpāñjikāśārottamā-nāma* (Toh. 3803):

Aphorisms (*sūtra*), [the preceding in] Mingled Prose and Verse (*geya*), Prophecies (*vyākaraṇa*), Verses (*gāthā*), Joyous

/ rtogs brjod de lta bu byuñ dañ /
 / skyes rabs śin tu rgyas pa dañ /
 / rmad byuñ gtan la phab paḥi sde /
 / gsuñ rab yan lag bcu gñis yin /

žes gsuñs pa rnams so /

/ de dag las gleñ gži / rtogs brjod / de lta bu byuñ ba / skyes rabs dañ
 bži gcig tu bsdus pa ni / gsuñ rab yan lag dguho /

/ yañ sañs rgyas kyi gsuñ rab dañ bkaḥ don gcig ciñ / de la dbye na
 žal nas gsuñs paḥi bkaḥ dañ / byin gyis brlabs paḥi bkaḥ dañ / rjes su
 gnañ baḥi bkaḥ dañ gsum mo / dañ po ni / hphags pa sdud pa lta buho /
 gñis pa la gsum las / skus byin gyis brlabs paḥi bkaḥ ni mdo sde sa bcu
 pa lta bu / gsuñ gis byin gyis brlabs paḥi bkaḥ ni ma skyes dgraḥi hgyod
 pa bsal baḥi mdo lta bu / thugs kyis byin gyis brlabs paḥi bkaḥ la gsum
 las / thugs tiñ ne ḥdzin gyis byin gyis brlabs paḥi bkaḥ ni śes rab sñiñ
 po lta bu / thugs thugs rjes byin gyis brlabs paḥi bkaḥ ni / gnod sbyin
 dañ lha dañ klu la sogs pa rnams kyis rañ rañ gi sñags smras pa rnams
 sañs rgyas kyi thugs rjes hbras bu khyad par can ḥbyuñ baḥi sñags su
 byin gyis brlabs pa lta bu / thugs bden paḥi stobs kyis byin gyis brlabs
 paḥi bkaḥ ni / bcom ldan ḥdas kyis bden paḥi stobs thugs kyis brjod
 paḥi mthus / ri dañ / śiñ dañ / rtsig pa sogs las chos kyi smra byuñ ba
 lta buho /

/ rjes su gnañ baḥi bkaḥ ni / bcom ldan ḥdas kyis chos yañ dag par
 sdud paḥi mdo las / dge sloñ dag ṇaḥi gsuñ rab rnams kyi thog mar
 ḥdi skad bdag gis thos pa dus gcig na / žes bya ba la sogs pa dañ / bar
 bar du htshams sbyor gyi tshig rnams chug la sdus śig ces gsuñ pas /
 bcom ldan ḥdas mya ḏan las bzla baḥi tshul bstan paḥi rjes la / ḏan
 thos rnams kyis thog mar ḥdi skad bdag gis thos pa dus gcig na / žes
 bya ba la sogs pa dañ / bar bar du htshams sbyor la sogs pa gsuñ rab
 la bcug pa lta buho /

Impersonal Utterances (*udāna*), Instructive Personal Discourses (*nidāna*), Parables (*avadāna*), Legends (*itivṛttaka*), The Bodhisattva Lives of the Buddha (*jātaka*), Grand Scripture (*vaipulya*), the Marvellous (*adbhutadharma*), and Explanation (*upadeśa*), are the twelve groupings of the Sacred Word.

If, among those, the Instructive Personal Discourses, Parables, Legends, and Bodhisattva Lives of the Buddha be subsumed under one category, then there are nine groupings of the Sacred Word.

Moreover, the Buddha's Sacred Word and Promulgations being identical, the Sacred Word may be divided into three classes: 1. Promulgation expressed with his own mouth; 2. Promulgation through blessing (*adhiṣṭhāna*); 3. Promulgation by authorization (*anujñā*).

1. (Promulgation expressed with his own mouth) — for example, the *Āryasañcaya* (Toh. 13).

2. (Promulgation through blessing) — this is further divided into three:
a. Promulgation through blessing of Body — for example, the *Daśabhūmikasūtra* (a chapter of the *Avataṃsaka*, which is Toh. 44);

b. Promulgation through blessing of Speech — for example, the *Ajātaśatrukaukṛtyavivodana-sūtra* (Toh. 216);

c. Promulgation through blessing of Mind — this is further divided into three:

(1). Promulgation through blessing of Mind Samādhi — for example, the *Prajñāhṛdaya* (Toh. 21);

(2). Promulgation through blessing of Mind Compassion — for example, the individual *mantras* expressed by *yakṣas*, *devas*, *nāgas*, etc., which are blessed by the compassion of the Buddha into *mantras* that originate superior fruit;

(3). Promulgation through blessing of Mind Truth-Force — for example, the words of the Doctrine (*dharma*), which proceed from mountains, trees, walls, and so forth, through the force of having been uttered by the Bhagavat mentally with the power of truth (*satya-bala*).

3. Promulgation by authorization — for example, the Bhagavat said in the *Dharmasamgīti-sūtra* (Toh. 238): "Mendicants, my Sacred Words (*pravacana*) must be introduced with the phrase, Thus I have heard on a certain occasion" (*evam̄ mayā śrutam̄ ekasmin̄ samaye*), and so on; and, "At intervals [appropriate] connecting phrases should be inserted." Therefore, after the Bhagavat had displayed the method of passing into Nirvāṇa, the Śrāvakas introduced the Sacred Word (*pravacana*) with "Thus I have heard on a certain occasion" and so on, and at intervals inserted connecting phrases.

/ yaṇ rgyal baḥi gsuṇ rab thams cad sde snod gsum du ḥdu ste / lhag pa tshul khriṁs kyi bslab pa brjod byaḥi gtso bor ston pa ḥdul baḥi sde snod / lhag pa tiṇ ne ḥdzin gyi bslab pa brjod byaḥi gtso bor ston pa mdo sdeḥi sde snod / lhag pa śes rab kyi bslab pa brjod byaḥi gtso bor ston pa mṇon paḥi sde snod do / lhag pa tiṇ ne ḥdzin gyi bslab pa daṇ saṇs rgyas kyi bstan paḥi ū gnas don gcig la / lhag pa śes rab kyi bslab pa daṇ lhag mthoṇ don gcig go /

/ de la yaṇ gsuṇ rab yan lag bcu gṇis kyi daṇ po lṇa ni / theg dman gyi mdo sdeḥi sde snod daṇ / de nas bži ni ḥdul baḥi sde snod de / de la theg pa gṇis kaḥi ḥdul baḥi sde snod yod do / tha ma gsum ni theg chen gyi mdo sdeḥi sde snod do / de dag gi bar bar na chos rnams kyi raṇ daṇ spyiḥi mtshan ūid ston pa thor bu thor bur gnas pa rnams ni mṇon paḥi sde snod do / mṇon pa kun las btus pa ltar na / gtan la phab pa bstan paḥi sde / mṇon paḥi sde snod de / de la theg pa gṇis kaḥi mṇon paḥi sde snod yod do /

/ yaṇ rgyal baḥi gsuṇ rab thams cad chos kyi phuṇ po brgyad khri bži stoṇ du ḥdu ste / gdul byaḥi rgyud kyi ḥdod chags la śas cher spyod pa ūi khri chig stoṇ daṇ / ūe sdaṇ la śas cher spyod pa daṇ / gti mug la śas cher spyod pa daṇ / de gsum cha mṇam la spyod pa ūi khri chig stoṇ re ste / ūon moṇs pa brgyad khri bži stoṇ gi gñen por gsuṇs so /

/ tshad ni ūan thos pa kha cig gis / mṇon pa sde bdun gyi ya gyal gyi chos kyi phuṇ po ūes paḥi bstan bcos gcig yod pa de chos phuṇ gcig gi tshad de / de la ūlo-ka stoṇ yod ces ḥdod do / yaṇ ūan thos pa kha cig gis phuṇ po daṇ skye mched la sogs paḥi don tshan re rdzogs par ston paḥi gsuṇ rab tshan pa re chos phuṇ rer ḥdod do / theg chen pa kha cig glaṇ po che rab brtan gyi rgyab khal non paḥi snag tshas chos phuṇ gcig ḥbri bar nus so / ūes paḥo /

/ raṇ gi lugs ni / slob dpon dbyig gñen gyis ūon moṇs pa brgyad khri bži stoṇ las / ūon moṇs pa re reḥi gñen po rdzogs par ston paḥi gsuṇ rab tshan pa re la chos phuṇ re rer gsuṇs pa ltar ḥdod do /

/ bcom ldan ḥdas mya ūan las ḥdas paḥi tshul bstan paḥi ḥog tu bkaḥ bsdu ba rim pa gsum byuṇ tshul ni / bcom ldan ḥdas kyis chos kyi ḥkhor lo bskor baḥi mndzad pa zin nas bstan pa ḥod sruṇs chen po la gtad de /

Furthermore, all the Sacred Word of the Buddha is gathered into three collections. The one that teaches chiefly the Instruction in Higher Morality (*adhiśīla*) is the *Vinaya-piṭaka*. The one that teaches chiefly the Instruction in Higher Meditation (*adhisamādhi*) is the *Sūtra-piṭaka*. The one that teaches chiefly the Instruction in Higher Insight (*adhiprajñā*) is the *Abhidharma-piṭaka*. The Instruction in Higher Meditation is identical with calming (*śamatha*) as taught by the Buddha; and the Instruction in Higher Insight is identical with higher vision (*vipaśyanā*).

Moreover, the first five of the twelve groupings of the Sacred Word are the *Sūtra-piṭaka* of the Lower Vehicle (*hīnayāna*). The next four are the *Vinaya-piṭaka*; and it is the *Vinaya-piṭaka* of both Vehicles. The last three are the *Sūtra-piṭaka* of the Great Vehicle (*mahāyāna*). Within them, the passages scattered at random which teach the individual and universal characteristics of natures (*dharma-svalakṣaṇa* and *dharma-sāmānyalakṣaṇa*) constitute the *Abhidharma-piṭaka*. According to the *Abhidharmasamuccaya* (Toh. 4049), the section [of the Sacred Word] that teaches the Explanation (*upadeśa*) is the *Abhidharma-piṭaka*, and in it is the *Abhidharma-piṭaka* of both Vehicles.

Again, it has been proclaimed that all the Sacred Word of the Buddha is incorporated in the *dharma-skandha* of the 84,000 *dharmas*, which are antidotes for the 84,000 corruptions (*kleśa*) as follows: 21,000 practices in which passion (*rāga*) predominates in the stream of consciousness of the candidates; a like number of practices in which hatred (*dveṣa*) predominates; the same number for delusion (*moha*); and 21,000 of practising the three [poisons] in equal proportion.

In regard to its size, some Śrāvakas maintain that of the seven sections of the Abhidharma, alone the treatise (*śāstra*) called *Dharmaskandha* is the size of a single *dharma-skandha*, that in it are one thousand *ślokas*. Other Śrāvakas maintain that each section of Sacred Word that fully explains a department of meaning, such as “aggregates” (*skandha*) and “sensory bases” (*āyatana*), is a *dharma-skandha*. Some Mahāyānists assert that one *dharma-skandha* is the amount that can be written with all the ink one strong elephant can carry on his back.

Our own school follows Vasubandhu, who maintains that one *dharma-skandha* is tantamount to that portion of the Sacred Word which suffices to counteract one of the 84,000 corruptions.

After the Bhagavat's entrance into Nirvāṇa, there were three steps in the compiling of his Promulgations. When the Bhagavat had finished setting the wheel of the law into motion, he entrusted it to Mahākāśyapa. Then,

dpyid zla tha chuṇ skar ma sa gaṇī ū baḥi tshes bco lhaṇi nub mo rtsva mchog gi groṇ khyer du mya ūnā las bzla baḥi tshul bstan to /

/ deḥi dbyar de rgyal poḥi khab kyi bde can maḥi phug tu rgyal po ma skyes dgras sbyin bdag byas nas / hphags pa ḥod sruṇ chen pos dge ḥdun gyi gnas brtan mdzad paḥi dgra bcom pa lna brgyas dbyar gnas par khas blaṇs so /

/ deḥi tshe dgra bcom pa lna brgyaḥi snam sbyar rnams brtsegs pa gdan du btiṇ baḥi sten du hphags pa kun dgaḥ bos ḥdzegs te / kha mñan yod du phyogs nas thal mo sbyar gdoṇ mchi ma daṇ bcas sñan paḥi gdaṇs daṇ bcas te / ḥdi skad bdag gis thos pa dus gcig na / ūes bya ba la sog pas / mdo sdeḥi sde snod bsdus so / deḥi don ni mdo sdeḥi sde snod ji sñed gsuṇs pa thams cad tshig gcig kyaṇ lhag chad med par blo las bton paḥo / de nas kun dgaḥ bo stan las babs te ḥkhod do / de nas hphags pa ūe bar ḥkhor gyis ḥdul baḥi sde snod bsdus so / de nas hphags pa ḥod sruṇ chen pos sna ma bžin du mñon paḥi sde snod bsdus so /

/ de nas ḥod sruṇ chen po ḥdi sñam du bdag gis bstan paḥi bya ba cuṇ zad byas kyi / da ni mya ūnā las bzlaḥo dgoṇs nas / kun dgaḥ bo la bstan pa gtad de / khyod kyis kyaṇ bstan pa ūa-naḥi gos can la gtoṇ cig ces gsuṇs nas / bcom ldan ḥdas kyi mchod rten brgyad la phyag ḥtshal du byon te / klu yul daṇ / lha yul du de bžin gšegs paḥi tshems mche ba re re bžugs pa la yaṇ phyag ḥtshal du byon nas slar byon te / rgyal po ma skyes dgra la sbron bu byon pas rgyal po gñid log par gzigs nas / ḥkhor rnams la / ūa mya ūnā las bzla ba ḥdir sbron du byuṇ ūes smras ūig / ces gsuṇs te / lho phyogs kyi ri bya rkaṇ can ūes bya ba / ri gsum ḥdus paḥi dbus su byon nas rdzu ḥphrul sna tshogs bstan te / rtsvaḥi stan la skyil mo kruṇ bcas / bcom ldan ḥdas kyis gnaṇ baḥi phyag dar khrod kyi snam sbyar de bsnams te / spur de ji srid rgyal ba byams pa h̄jig rten du chos ston par h̄gyur pa de srid du mi h̄jig ciṇ mdaṇs cuṇ zad kyaṇ ūams par mi h̄gyur par byin gyis brlabs te / mya ūnā las ḥdas so / de nas gnod sbyin rnams kyis ri gsum po de kha sbyar nas bžag go /

⁸ The translation “asterism Viśākha” is due to Mkhās grub rje’s *skar ma sa gaṇī ū ba*. If *skar ma* is omitted, or is considered superfluous, the translation should be “Vaiśākha month”.

in the city of Kuśinagara, in the evening of the fifteenth day of the last month of Spring when the moon was full in the asterism Viśākhā,⁸ he demonstrated the method of passing into Nirvāṇa.

a. *The first council*

During the summer season of the same year, with the sponsorship of King Ajātaśatru, the five hundred Arhats whom Kāśyapa had made Elders (*sthavira*) in the Saṅgha, took a promise to observe a summer session (*varṣa*) in the cave “She who holds bliss” (T. *bde can ma*) of the city Rājagṛha.

At that time the five hundred Arhats piled up their waist robes (*sam-ghāṭī*) for a seat; the noble Ānanda ascended it, joined the palms of his hands in the direction of Śrāvastī, and with his face wet with tears spoke in a melodious voice, “Thus have I heard on a certain occasion”, and so on. Thereby, the *Sūtra-piṭaka* was compiled. The meaning of this is that he recited every single word of the *Sūtra-piṭaka* from memory, without any additions or omissions. Having finished, he descended from the seat and took his (own) place. Then the noble Upāli compiled the *Vinaya-piṭaka*, and after him the noble Mahākāśyapa compiled in the same way the *Abhidharma-piṭaka*.

Thereupon, the noble Mahākāśyapa reflected, “I have already performed the requirements of the teaching in some degree; now I intend to enter Nirvāṇa.” He entrusted the teaching to Ānanda with the words, “You, in turn, must entrust the teaching to Śāṇavāsa.” Then he went to bow to the eight *stūpas* of the Bhagavat; and as in each country of the *nāgas* and *devas* there was a tooth of the Tathāgata, he went to those places to bow. Upon returning, he went to report to King Ajātaśatru, who happened to be sleeping. Therefore he said to the courtiers, “Tell the King I came here to report that I am about to enter *Nirvāṇa*.” Then he went south to the Chicken-foot Mountain (*kukkuṭapāda*); and having entered [the valley] between the group of three mountains, he displayed various magical metamorphoses. Seated with folded legs on a seat of grass, he held up the waist robe patched with rags from rubbish heaps, which the Bhagavat had allowed him. Blessing his corpse so that it would not decompose, nor even its complexion deteriorate until the time when the Victor Maitreya shall appear in the world to teach the Law, he passed into *Nirvāṇa*. Thereupon, the Yakṣas merged the three mountains.

/ de nas śa-naḥi gos can rgya mtshor rin po che len du soṇ pa las ḥkhor te / bcom ldan ḥdas gaṇ na bżugs / lo lhaḥi dus ston byaḥo / žes smras pa las / mya ḥan las ḥdas so / žes thos pas brgyal bar gyur to / brgyal ba saṇs nas ḥphags pa śā-ri-bu daṇ / moḥu-gal-gyi-bu daṇ / ḥod sruṇs chen po rnams dris pas kyaṇ mya ḥan las ḥdas so žes thos te / yaṇ brgyal lo / de saṇs nas / da lta su bżugs / kun dgaḥ bo bżugs so / de nas kun dgaḥ bo ḥkhor bcas spyan draṇs te lo lhaḥi dus ston byas so / de nas kun dgaḥ bos śa-naḥi gos can rab tu byuṇ źiṇ bsñen par rdzogs nas / des kyaṇ sbyaṇs pas sde snod gsum la mkhas par gyur ciṇ dgra bcom par gyur to /

/ de nas ḥphags pa kun dgaḥ bos bstan paḥi bya ba rgya cher mdzad nas / dge sloṇ źig kha ton byed pa las /

/ gaṇ ni lo brgyar htsho ba ni /

/ ūes par chu la bya gag bžin /

žes ḥdon pa gsan te / bcom ldan ḥdas kyis de ltar ma gsuṇs kyi /

/ gaṇ na lo brgyar htsho ba ni /

/ ūes par skye źiṇ h̄jig pa yin /

žes ldogs śig ces gsuṇs pas / dge sloṇ des raṇ gi mkhan poḥi druṇ du phyin te ḥphags pa kun dgaḥ bo ḥdi skad gsuṇ ūo / žes smras pas / mkhan po dge sloṇ de raṇ gis nor bar bstan pa de ma ḥdod nas / kun dgaḥ bo ni rgas gyur te / dran pa ḥams pas brjod pa yin / žes smras so / de dge sloṇ des kun dgaḥ bo la smras pas / kun dgaḥ bo yid byuṇ ste / da ni saṇs rgyas kyi bstan pa yaṇ ḥdi ltar gyur pas mya ḥan las bzlaḥo sñam du dgoṇs te / śa-naḥi gos can la bstan pa gtad de / khyod kyis kyaṇ groṇ khyer bcom brlag gi spos htshoṇ sbas paḥi bu ūe sbas la bstan pa gtod cig / de ni mtshan med paḥi saṇs rgyas su gyur nas saṇs rgyas kyi bya ba byed par de bžin ḡsegs pas luṇ bstan to / žes gsuṇs nas rgyal po ma skyes dgra la sbron du byon pa na rgyal po ḡniḍ log pas / ḥkhor rnams la kho bo ḥdir sbron du byuṇ žes smras śig ces gsuṇs nas / ḥkhor daṇ bcas te chu bo ga-ṅgāḥi ḥgram du ḡsegs so /

/ de nas rgyal po ma skyes dgra gdugs kyi yu ba chag pa rmis pa las / sad de smras pas / ḥkhor rnams kyis / ḥphags pa kun dgaḥ bo mya ḥan las bzla ba sbron du byon no / žes smras pas brgyal bar gyur to / brgyal pa saṇs nas glaṇ po che la ḥon te brgyugs nas chu bo ga-ṅgāḥi ḥgram du phyin to /

/ deḥi tshe yaṇs pa can gyi li-tsā-byi rnams lhas sbron pa la brten nas mchod paḥi yo byad maṇ po thogs te chu bo ga-ṅgāḥi ḥgram du lhags so / draṇ sroṇ źig kyaṇ ḥkhor lhaḥi brgya daṇ lhan cig tu lhags te / kun dgaḥ bo las rab tu byuṇ źiṇ bsñen par rdzogs par gsol bas / kun dgaḥ

Then Śāṇavāsa, having obtained jewels from the ocean, returned and said, "Where is the Bhagavat? He will be my teacher for five years." "Passed into *Nirvāṇa*", he heard and fainted. Regaining consciousness, he inquired after Śāriputra, Maudgalyāyana, and Mahākāśyapa, and when he learned that they too had entered *Nirvāṇa*, he fainted again. When he recovered, he asked, "Who now remains?" and was told, "Ānanda remains." So he invited Ānanda and his followers, and they taught him for five years. Thereupon, Ānanda made Śāṇavāsa a monk and ordained him. He applied himself and became expert in the three collections (*tripiṭaka*), and attained Arhatship.

After the noble Ānanda had performed on a large scale the duties of [spreading] the teaching, he heard a *bhikṣu* reciting the stanza.

He who lives a hundred years

Is certainly like a water fowl in water.

And so he said, "That is not what the Bhagavat has taught, but rather,

He who lives a hundred years

Certainly is born and dies."

The *bhikṣu* thereupon went to see his own master to report what Ānanda had said. The master, unwilling to admit to the *bhikṣu* his own error, said, "Ānanda has grown old and speaks with a deteriorated memory." When the *bhikṣu* repeated that to Ānanda, the latter, despairing, thought, "Now that the teaching of the Buddha has come to this, I should enter *Nirvāṇa*." Thereupon, he entrusted the teaching to Śāṇavāsa with the words, "You, in turn, must entrust the teaching to Upagupta, the boy who sells incense at Māthurā. Concerning him, the Tathāgata made a prophecy that, having become a Buddha without the (32) characteristics (*lakṣaṇa*), he will perform the duties of a Buddha." He then went to report to King Ajātaśatru, but it happened that the King was sleeping. So he told the courtiers, "Report to the King that I came here." And he proceeded with his retinue to the bank of the Ganges.

Meanwhile the King dreamed that the handle of his parasol had broken. When he awoke, he spoke about his dream, and the courtiers reported that the noble Ānanda had come to announce his imminent departure into *Nirvāṇa*. The King fainted. When he recovered consciousness, he mounted an elephant and hurried to the bank of the Ganges.

At that time having been apprised by a *deva*, the Licchāvis of the city of Vaiśālī, carrying many offering supplies, assembled on the bank of the Ganges. Also, a Ṛṣi and his retinue of 500 came there all together to ask Ānanda to make them monks and ordain them. Ānanda "mate-

bos chu bo ga-ṅgāḥi dbus su gliṅ žig sprul te / ſi maḥi guṇ la rab tu
 byuṇ ſiṇ bṣen par rdzogs pas de ma thag tu dgra bcom pa thob ste /
 dgra bcom pa ſi ma guṇ ba ḥam / chu dbus pa žes byaḥo / de mkhan
 po mya ḫan las bzla bahi sñon du bdag bya ḫan las bzlaḥo sñam nas
 kun dgaḥ bo la žus pas / khyod de skad ma zer žig / de bžin gṣegs pas
 kha che ni bsam gtan gyi gnas daṇ mthun pa ste / der dgra bcom pa
 ſi ma guṇ ba žes bya bas saṇs rgyas kyi bstan pa ḥjog par ḥgyur ro /
 žes luṇ bstan gyi / khyod der soṇ la saṇs rgyas kyi bstan pa žog cig ces
 gsuṇs te / des kyaṇ kha cher bstan pa rgya cher spel to /

/ de nas kun dgaḥ bo mya ḫan las ḥdas te / gduṇ cha gñis su bgos
 nas rgyal poḥi khab daṇ / yaṇs pa can du mchod rten re re byas so / de
 nas ūa-naḥi gos can gyis saṇs rgyas kyi bstan paḥi bya ba rgya cher
 mdzad de / ūe sbas rab tu byuṇ ſiṇ / bṣen par rdzogs te de la bstan
 pa gtad do / de nas ḥphags pa ūe sbas kyis bstan paḥi bya ba bsam gyis
 mi khyab pa mdzad do / slob ma dgra bcom pa re re byuṇ ba na brag
 phug ḥdom lha bcu pa žig tu so ūiṇ sor lha pa re re dor bas de yoṇs su
 gaṇ bar gyur to / de nas des bstan pa dhi-dhi-ka la gtad / des nag po la
 gtad / des legs mthoṇ chen po la gtad de /

/ legs par gsuṇ mdzad thub paḥi dbaṇ po daṇ /

/ ḥod sruṇs kun dgaḥ ūa-naḥi gos can daṇ /

/ ūe sbas dhi-dhi-ka daṇ nag po daṇ /

/ legs mthoṇ chen po bstan paḥi gtad rabs bdun /

žes so /

/ de nas bsdus gñis pa ni /

/ bcom ldan ḥdas mya ḫan las ḥdas nas lo brgya daṇ bcu ḥdas pa na
 yaṇs pa can gyi dge sloṇ rnams ruṇ ba ma yin paḥi gži bcu spyod pas
 rñed pa daṇ ldan no / de na dgra bcom pa thams cad ḥdod ces bya ba
 rnam thar brgyad pa žig yod pa de ūiṇ las chuṇ ūur gnas so /

/ groṇ khyer nor can žes bya ba nas / dgra bcom pa grags pa žes bya
 ba ḥkhor lha brgya daṇ bcas te yaṇs pa caṇ du lhags so / yaṇs pa can
 gyi dge sloṇ rnams rñed pa ḥgod pa mthoṇ ste cili phyir ḥdi dag rñed pa
 che bar gyur sñam du brtags pas ruṇ ba ma yin paḥi gži bcu spyad pa las

rialized" (T. *sprul*) an island in the middle of the Ganges river; and when the sun reached the zenith, they became monks, were given ordination, and immediately afterwards attained Arhatship. They were called the "Noon Arhats", or the "Men of the middle of the river". Then the Ṛṣi reflected, "I should enter *Nirvāṇa* before my superior (*upādhyāya*)."
He asked Ānanda, who replied, "Do not say that. The Tathāgata has prophesied that Kashmir, being a place fit for meditation, will be where the Arhat Madhyāntika ('Zenith of the Sun') will establish the teaching of the Buddha. That being the case, go there and establish the teaching of the Buddha." He then propagated the teaching far and wide in Kashmir.

Then Ānanda entered *Nirvāṇa* and his relics were divided into two portions and *stūpas* erected at both Rājagṛha and Vaiśālī. Śāṇavāsa performed far and wide the duties of the Buddha's teaching, received Upagupta into the order, ordained him, and entrusted the teaching to him. The noble Upagupta performed the duties of the teaching in a miraculous way. Each of his disciples became an Arhat; [they were so numerous that] a cave of fifty fathoms was completely filled by each of them throwing into it a five-finger breadth of toothpicks. Then he entrusted the doctrine to Dhītika, who in turn entrusted it to Kāla, who in turn entrusted it to Mahāsudarśana. It is said,

The powerful one of the *munis* made the [teaching],
well expressed (*subhāṣita*);
And Kāśyapa, Ānanda, Śāṇavāsa, Upagupta,
Dhītika, Kāla, and Mahāsudarśana,
Are the seven hierarchs of the teaching.

b. *The second council*

One hundred and ten years after the *Nirvāṇa* of the Bhagavat, the *bhikṣus* of Vaiśālī were committing the ten transgressions, thereby amassing goods. At that place lived an Arhat by the name of Sarvakāmin who, having experienced the eight releases (*aṣṭau vimokṣāḥ*), abided with few desires.

An Arhat named Yaśas, together with five hundred followers, arrived at Vaiśālī from the town of *Dhanika. When he saw that the monks of Vaiśālī had built up great holdings, he wondered how it was done and learned that the monks committed the ten transgressions. The Arhat presented himself to Sarvakāmin, saluted him, and asked, "Noble one,

byuñ bar mkhyen te / dgra bcom pa thams cad ḥdod kyi druñ du phyin
 nas phyag ḥtshal te / ḥphags pa a-la-la žes bya baḥi gži spyad du ruñ
 ñam / des smras pa / ci žig / mi mthun paḥi las byas nas mjug tu thams
 cad kyis a-la-la žes brjod pas las ḥchags žes zer ro / smras pa mi ruñ
 ño / ltuñ ba cir ḥgyur / ūnes byas so / gañ du bcas / mñan yod duḥo /
 su la bcas / drug sde laḥo / ho na yañs pa can gyi dge sloñ dag de ltar
 spyod na bzod dam / mi bzod do / ho na ji ltar bgyi / spañ bar byaḥo /
 de bžin du gži bcu po thams cad brjod de yañs pa can gyi dge sloñ rnams
 spañ bar bgros so /

/ de nas ḥphags pa thams cad ḥdod kyis yañs pa can gyi dge sloñ
 rnams dbyuñ bar bya yi / khyod phyogs tshal du soñ ſig / žes gsuñs te /
 dgra bcom pa grags pas rdzu ḥphrul gyis dmar bu can la sogs paḥi yul
 so sor phyin nas dgra bcom pa rnams la yañs pa can gyi dge sloñ rnams
 gži bcu spyod pa brjod nas / kho bos ga-ṇdi brduñs pa na khyed so so
 nas byon cig / ces bskul te slar yañs pa can du byon nas / gtsug lag
 khañ sgo bcad de / ga-ṇdi brduñs pas ḥphags pa kun dgaḥ bos mkhan po
 mdzad paḥi dge sloñ dgra bcom pa bdun brgyar gcig gis ma chog pa
 ḥdus so / yul dmar bu can du dgra bcom pa sgur skyog ces bya bas ḥgog
 pa la sñoms par žugs pas ga-ṇdi ma thos so /

/ de nas dgra bcom pa grags pas dge ḥdun la phyag ḥtshal nas / gži
 bcu brjod de / a-la-laḥi gži spyod du ruñ ñam / mi ruñ ño / ho na dge
 sloñ kha cig gis de lta bu spyod na bzod dam / mi bzod do / ho na ji
 ltar bgyi / spañ bar byaḥo / de bžin du dge sloñ so sor re re nas dris
 te / gži bcu thams cad brjod nas thugs bstun no /

/ deḥi tshe dgra bcom pa sgur skyog ḥgog pa las lañs pa na / lhas
 khyod dañ mkhan po gcig paḥi dgra bcom pa bdun brgyar gcig gis ma
 chog pa yañs pa can du ḥdus so / žes smras pas / rdzu ḥphrul gyis yañs
 pa can gyi sgo druñ du lhags te sgo brduñs so / grags pas su yin žes
 smras pas /

/ gañ dag dmar bu can na gnas pa yi /
 / dge sloñ mañ du thos pa ḥdul ba ḥdzin /
 / de dag rnams las gžan žig ḥdir mchis te /
 / dbañ po dul žes bya ba sgo na ḥdug /

ces smras so / dbañ po dul ba gžan yañ yod na khyod su yin žes smras
 pas / sgur skyog go / žes zer pa thos pas sgo phyeḥo /

is it right to do the thing called ‘*alala*’?” The other Arhat asked, “What is that?” “It is claimed that after doing a wrong deed, all exclaim ‘*alala*’! and assume their deed has been confessed.” [Sarvakāmin] said, “That is improper.” “What kind of a transgression is it?” “It is an evil action” (*duṣkṛtam*). “Where was that decreed?” “In Śrāvasti.” “For whom was it decreed?” “For the group of six.” “May then these things, if practised by the *bhikṣus* of Vaiśālī, be tolerated or not?” “They may not.” “What then should be done?” “They should be expelled!” Accordingly, it was decided that the *bhikṣus* of Vaiśālī who advocated the ten transgressions should be expelled.

Thereupon, the noble Sarvakāmin said, “As the *bhikṣus* of Vaiśālī have to be expelled, go and find those who are on your side.” The Arhat Yaśas, using his magical power (*rddhi*), then went to Pāṭaliputra and various other places and informed the Arhats that the *bhikṣus* of Vaiśālī were practising the ten transgressions. He exhorted them, “When I strike the gong (*gandī*), you must come from every quarter.” Returning to Vaiśālī, he shut the temple door and struck the gong. Thereupon, all but one of the seven hundred *bhikṣu* Arhats who had been made “superiors” by the noble Ānanda assembled there. In Pāṭaliputra, the Arhat named Kubjita did not hear the gong because he was in the [trance known as] cessation equipoise (*nirodha-samāpatti*).

Then the Arhat Yaśas made salutation to the Saṅgha and spoke of the ten transgressions. He asked if the [outcry of] *alala* was proper; the reply was, “It is not proper.” He asked if some *bhikṣus* who were practising in that manner should be tolerated; the reply was, “They should not be tolerated.” When he asked, “What should be done about it, then?” the reply was, “They should be expelled.” In that way, having asked every *bhikṣu* individually, after all of the ten transgressions were set forth, their minds were unanimous.

At that time the Arhat Kubjita emerged from his cessation equipoise, and a *deva* said to him, “You are the one ‘superior’ missing from the seven hundred Arhats, less one, who are assembled at Vaiśālī.” By his magical power he arrived at the gate of Vaiśālī and knocked. Yaśas asked, “Who is it?” Thereupon, he replied,

There are *bhikṣus* dwelling in Pāṭaliputra
Who are very learned and adhere to the Vinaya;
One of them has arrived and stands at the gate;
He is called ‘tamer of the senses’.

Then it was said, “As others also have tamed the senses, who are you?” He replied, “I am Kubjita.” Hearing that, they opened the gate for him.

/ de nas las byas te sgo phye nas ga-ñđi brduñs te yañs pa can gyi dge sloñ rnams nañ du bcug nas / ruñ ba ma yin pañi gzi bcu sun phyun ste yañs pa can gyi dge sloñ rnams la gnas dbyuñ byas nas dgra bcom pa bdun brgyas bkra śis kyi gso sbyoñ byas pas / lha rnams kyis chos ma yin pañi phyogs ni pham mo / chos kyi phyogs ni rgyal lo / žes ched du brjod pa ched du brjod do /

/ de la bsdu ba gñis pa žes bya ste / sbyin bdag chos rgyal mya ñan med kyis byas so /

/ bsdu ba gsum pa dañ sde pa gyes tshul ni /

/ slob dpon legs ldan hbyed kyis rtog ge hbar ba dañ / slob dpon dul ba lhañi sde pa tha dad pa bklags pañi hkhor lo dañ / slob dpon padma hbyuñ gnas kyis mdzad pañi dge tshul gyi lo dri ba rnams las bśad do /

/ de la lugs gcig la ston pa mya ñan las hdas nas / lo brgya dañ sum cu rtsa bdun hdas pa na / groñ khyer skya boñi bu žes bya bar / bdud sdig can bzañ po kun gyi mi mthun pañi phyogs su gyur pa žes bya bas dgra bcom pañi cha byad du sprul nas / rdzu hphrul sna tshogs bstan te dge hñun lta ba tha dad du phye nas hñhrug loñ du gyur te lo drug cur mi mthun par gyur to / de nas dge sloñ gnas mahi bu žes bya bas dge hñun bsdus te rtsod pa bzums pas chos phyogs su ži bar byas pa la bsdu ba gsum pa žes bya ste / sbyin bdag rgyal po dgañ bo dañ padma chen po žes pa gñis kyis byas so /

/ yañ lugs gcig la ston pa mya ñan las hdas nas lo brgya dañ drug cu hdas pa na / groñ khyer me tog gis brgyan žes bya bar dge hñun gyi gnas brtan bži / skad mi mthun pa sam-skř-ta dañ / zur chag dañ / tha mal pa dañ / sa zañi skad kyis luñ hdon pas slob ma rnams lta ba mi mthun par gyur pas / rtsa bahi sde pa bžir gyes so / de dag kyañ nañ gses kyis dbye ba so sor gyes pas sde pa bco brgyad du gyes so / de dag sañs rgyas kyi bstan pa hdi kho na yin gyi / gžan bcu bdun po ma yin no / žes rtsod pa la / nam žig na kri-krihi rmi lta luñ bstan pañi mdo rñed nas bltas pas / ras yug dkar po gcig mi bco brgyad kyis so sor hñthen kyañ / ras yug de mi hñral ba žig rmis pa de / sañs rgyas hñd sruñs la žus pas / rgyal po chen po rmi lam de khyod la dge bar yañ mi hñgyur mi dge bar yañ mi hñgyur gyi / de bžin gsegs pa sā-kyä thub pañi bstan pa gyes pa bco brgyad du gyur kyañ / rnam par grol bahi

⁹ The Tōhoku catalog does not list an author for this work. Bu-ston (*History of Buddhism*, II, 98, 99) says “the author of the *Bhikṣu-varṣāgra-pṛcchā*” and “the author of the *Varṣāgra-pṛcchā*”. The *Bhikṣuvarṣāgrapṛcchā* (Toh. 4133) immediately follows in the Tanjur the *Śrāmaneravarsāgrapṛcchā* and also has no author listed.

¹⁰ The name Bhadra, as the Tibetan bzañ po indicates, is preserved in the Tibetan tradition (cf. Étienne Lamotte, *Histoire du Bouddhisme Indien*, Louvain, 1958, p. 308)

Afterward, the religious observances were performed, the gate was opened, the gong was struck, and the *bhikṣus* of Vaiśālī were admitted. The ten transgressions were rejected; the *bhikṣus* of Vaiśālī were expelled, and the seven hundred Arhats celebrated an auspicious Poṣadha. The devas, with expressions of joy and praise, said, "The unrighteous side has been defeated; the righteous side has been victorious."

That is called the second council, sponsored by the King of the Law (*dharma-rāja*) Aśoka.

c. *The third council and division into sects*

It is described in the *Tarkajvāla* (Toh. 3856) by Bhavya, in the *Samayabhedoparacanacakra* (Toh. 4140) by Vinitadeva, and in the *Śrāmaṇeravarṣāgraprcchā* (Toh. 4132) by Padmasambhava.⁹

According to the teachings of one school, one hundred and thirty-seven years after the Nirvāṇa of the Buddha, in the city of Pāṭaliputra Māra, the Evil One, transformed himself into the aspect of an Arhat named Bhadra,¹⁰ thereby taking on a form inconsistent with himself. By all kinds of magical tricks he split and perverted the views of the Saṃgha so that the resulting quarrel lasted for sixty years without reconciliation. Then a *bhikṣu* by the name of Vātsīputra assembled the Saṃgha, reconciled the dispute, and allayed it in the direction of the Law (*dharma*). This is called the third council, sponsored by the Kings Nanda and Mahāpadma.

According to another school, one hundred and sixty years after the Nirvāṇa of the Teacher, four elders of the Saṃgha in the city called Kusumapura (= Pāṭaliputra) recited the Scripture in four different languages, Sanskrit, Apabhramśa, Prakrit, and Paiśācika. Consequently, the disciples took on disparate views, and thus there arose a division into four basic sects. Those, in turn, by reason of individual sub-divisions, gave rise to the division into eighteen sects. Each of them contended that it alone had the teachings of the Buddha, and that the other seventeen did not. Once King Kṛkin obtained a prophetic *sūtra* in a dream; it read that a piece of white cloth could not be torn to pieces by eighteen men. When he asked the Buddha Kāśyapa for an interpretation of the dream, the Buddha said, "That dream forbodes neither good nor bad for Your Majesty. It presages that, although the teaching of [the future Buddha]

on the basis of a passage in the *Tarkajvāla* of Bhāvaviveka. Whether the name Bhadra was actually the original Sanskrit is another question.

ras yug ūnams par mi ḥgyur baḥi sīna ltas yin ūes gsuṇs pa mthoṇ nas
bco brgyad po thams cad saṇs rgyas bstan par bsdus pa la bsdu
ba gsum pa ūes bya ste / sbyin bdag rgyal po a-śo-kas byas so /

/ rtsa baḥi sde pa bži ni / gži thams cad yod par smra baḥi sde pa
daṇ / dge ḥdun phal chen paḥi sde pa daṇ / maṇ pos bkur baḥi sde pa
daṇ / gnas brtan paḥi sde paho / de dag gi khyad par ni /

/ daṇ po skad sam-skṛ-taḥi skad du ḥdon / mkhan rgyud rgyal rigs
las rab tu byuṇ ba / tshul khriṁs rnams par dag pa rnams kyi naṇ nas
mchog tu luṇ bstan pa sras sgra gcan ḥdzin nas / snam sbyar snam phrin
ñi ū rtsa līna pa nas dgu pa yan / grva rtags u-tpa-la daṇ / pa-dma daṇ /
rin po che daṇ / śiṇ lo bžiḥo /

/ gñis pa ni skad zur chag du ḥdon / mkhan rgyud bram zehi rigs las
rab tu byuṇ ba sbyāns paḥi yon tan daṇ ldan pa rnams kyi naṇ nas
mchog tu luṇ bstan pa ḥod sruṇs chen po nas / snam phran ñer gsum pa
nas bdun pa yan / grva rtags duṇ ño /

/ gsum pa ni skad ūa zaḥi skad du ḥdon / mkhan rgyud dmaṇs rigs
las rab tu byuṇ ba ḥdul ba ḥdzin pa rnams kyi naṇ nas mchog tu luṇ
bstan pa ñe bar ḥkhor nas / snam phran ñer gcig pa nas līna pa yan /
grva rtags me tog so-rtsi-kaḥo /

/ bži pa ni / skad tha mal paḥi skad du ḥdon / mkhan rgyud rjeḥu
rigs las rab tu byuṇ ba mthaḥ ḥkhoḥ ḥdul ba rnams kyi naṇ nas mchog
tu luṇ bstan pa ka-tya-ya-na nas / snam phran ūīna ma daṇ mthun / grva
rtags ḥkhor loḥo /

/ kha cig theg chen gyi bkaḥ bsdu ba byuṇ tshul la bcom ldan ḥdas
mya ūān las ḥdas nas / rgyal poḥi khab kyi lho phyogs kyi ri bi-ma-la-
sva-bhā-wa ūes bya bar byaṇ chub sems dpaḥi ḥbum phrag bcu ḥdus
nas / ḥphags pa ḥjam dpal daṇ / byams pa daṇ / phyag na rdo rje gsum
gyis / rim pa bžin theg pa chen poḥi mñon pa ḥdul ba mdo sdeḥi sde
snod gsum bsdus / ūes zer ro /

/ de na mi ḥthad de / gsaṇ ḥdus kyi rtsa rgyud kyi mgor ḥdi skad
bdag gis thos pa dus gcig na / ūes pa nas / rdo rje btsun moḥi bha-ga
la bžugs so / ūes bya baḥi bar gyi yi ge bži bcu la / bcom ldan ḥdas rdo

¹¹ This is the position of Bu-ston, II, pp. 101-2.

¹² The forty syllables (*Guhyasamāja Tantra*, ed. by B. Bhattacharyya, Baroda, 1931, page 1 of the Sanskrit text) are: E-vaṇi ma-yā ūru-tam e-ka-smin sa-ma-ye bha-ga-vāṇ
sar-va-ta-thā-ga-ta-kā-ya-vāk-cit-ta-hṛ-da-ya-va-jra-yo-ṣid-bha-ge-ṣu vi-ja-hā-ra.

Śākyamuni be divided into eighteen, deliverance is like that indestructible piece of cloth." This meant that all eighteen schools had been included by the Buddha in his doctrine. This is called the third council, sponsored by King Aśoka.

The four basic divisions were (1) Mūlasarvāstivādin, (2) Mahāsaṅghika, (3) Saṃmatīya, and (4) Sthavira. Their distinguishing characteristics were as follows:

(1) The first one recited in Sanskrit. Their line of "superiors" began with the son Rāhula, who, born in the Kṣatriya caste, was foremost among those of pure morality, and was singled out by a prophecy. Their waist robe had from 25 to 29 fringes, and its edge symbols were the blue lotus (*utpala*), the red lotus (*padma*), the jewel (*ratna*), and the tree leaf.

(2) The second recited in Apabhraṇṭa. Their line of "superiors" began with Mahākāśyapa, who, born in the Brahmin caste, was foremost among those possessing the ascetic virtues (*dhūta-guṇa*, 12 or 13 in number), and was singled out by a prophecy. Their waist robe had from 23 to 27 fringes, and its edge symbol was the conch-shell.

(3) The third recited in Paiśācika. Their line of "superiors" began with Upāli, who was born in the Śūdra caste, was foremost among those adhering to the Vinaya, and was singled out by a prophecy. Their waist robe had from 21 to 25 fringes, and its edge symbol was the Sorcika flower.

(4) The fourth recited in Prakrit. Their line of "superiors" began with Katyāyana, who, born in the Vaiśya caste, was foremost among those who converted the border countries (*pratyanta-janapada*). Their waist robe was the same as that of the Saṃmatīya, and its edge symbol was the wheel (*cakra*).

d. A note concerning the Mahāyāna Scriptures

Some contend¹¹ that the collection of the Mahāyāna Scriptures took place after the *Nirvāṇa* of the Buddha on the mountain called Vimalasvabhāva, which is south of Rājagṛha. There, where one million Bodhisattvas were assembled, the noble Mañjuśrī, Maitreya, and Vajrapāṇi collected the *Abhidharma-*, *Vinaya-*, and *Sūtra-piṭaka* of the Mahāyāna, respectively.

That [theory] is not tenable, for the following reasons: Now, there are 40 introductory syllables at the beginning of the fundamental *tantra*, the *Guhyasamāja* (Toh. 442), from *Evaṁ mayā śrutam ekasmin samaye* down through *vajra-yoṣid-bhageṣu vijahāra*.¹² The Bhagavat Vajradhara has explained each syllable with a verse (*gāthā*), set forth in the explana-

rje ḥchañ ūid kyis yi ge re la tshigs su bcad pa re res bśad pa / bśad rgyud rdo rje ḥphreñ ba dañ / dgoñs pa luñ ston sogs las gsuñs pa dañ / rgyud kyi ston pa dañ / ḥkhor rgyud tha mi dad du byas paḥi bśad pa thams cad dañ ḥgal la / sgron gsal las / e bam gyi yi ge gñis kyi brda rdo rje ḥchañ ūid kyis bśad dañ ḥgal zin / khuñs rnam dag gañ nas kyañ bśad pa med paḥi phyir ro /

/ bkaḥi dgoñs ḥgrel gyi bstan bcos byuñ tshul la / bstan bcos yañ dag dañ / ltar snañ gñis te / sa sde las /

/ don med don log don dañ ldan /
 / ūan gYo brtse bral sdug bsñal spoñ /
 / thos rtsod sgrub pa lhur len pa /
 / bstan bcos drug bral gsum du ḥdod /

ces gsuñs paḥi dgu po der phyi nañ gi bstan bcos mthah dag ḥdu ste / don med pa dañ / don log pa dañ / ūan gYo dañ / ūñin po dañ bral ba dañ / thos pa lhur len pa dañ / rtsod pa lhur len paḥi bstan bcos te / drug ni phyi rol paḥi bstan bcos te / bstan bcos ltar snañ ūo / don dañ ldan pa dañ / sdug bsñal spoñ ba dañ / sgrub pa lhur len paḥi bstan bcos te / gsum ni bstan bcos yañ dag ste nañ bahi bstan bcos so / dañ po bži ni rim pa ltar bya rog so rtog gi bstan bcos lta bu dañ / mu stegs kyi bstan bcos rnams dañ / mu stegs kyi rig byed kyi bstan bcos lta bu dañ / gcer bu paḥi bstan bcos lta buho / thos rtsod lhur len gyi bstan bcos gñis kyañ phyi rol paḥi bstan bcos so /

¹³ The *Pradipodyotana* (Derge Tanjur, *Rgyud*, Vol. Ha, 10a-7, ff.) quotes the 40 verses from the *Vajramālā*, with an alternate translation into Tibetan to the translation of the verses in the *Vajramālā*, Chap. 59 (Derge Tanjur, *Rgyud hbum*, Ca, 264a-3, ff.).

¹⁴ Presumably Mkhlas-grub-rje's mention of this is associated with the fact that the Bodhisattvas Mañjuśrī, Maitreya, and Vajrapāṇi are on the tenth stage of the Bodhisattva path and hence are in the retinue of the Sambhoga-kāya, the pronouncer of Mahāyāna doctrine (cf. Chapter I, above).

¹⁵ The first two verses (explaining E and Vam) are available in the original Sanskrit in the Bihar Society's photographic *Pradipodyotanā* manuscript (Prof. J. de Jong of Canberra informs Wayman that he has transcribed this entire manuscript); an edition and translation of the two verses follow:

/ E / ekārāye sati prajñā virāmādikṣaṇātmiκā /
 etad mūlañ vinirdiṣṭam parijñānam bhavatraye //
 / VAM / vamśām tam bhavad ābhāti rāgādiprasavāñvitam /
 ālokābhāsa-vijñānam upāyam iti samjñitam //

“E” signifies the Noble Wife (*sati*) Prajñā,
 the moments of aversion and so on. The total
 knowledge displayed in the three worlds has that source.

That (“Vam”) radiates like a bamboo shoot,
 begetting desire and so on. It is the ‘Spread-of-light’
vijñāna called ‘Means’ (*upāya*).

As those verses are translated in the Tibetan *Vajramālā* (Ca, 264a-3, 4), the T. *snañ*

tory *tantras* *Vajramāla* (Toh. 445), *Sandhivyākarana* (Toh. 444), and so forth.¹³ [The contention] is in contradiction with all these explanations which set forth that there is no difference between the stream of consciousness of the retinue and of the Teacher of the *tantra*.¹⁴ According to the *Pradipodyotana* (Toh. 1785), it is in contradiction with the explanation by Vajradhara about the symbolic meaning (*brda*) of the two syllables *E* and *Vam*.¹⁵ (Finally), it is not set forth in any pure (scriptural) source whatsoever.

3. COMMENTARIES ON THE PROMULGATIONS

There are two kinds of treatises (*śāstra*): *genuine* and *ostensible* treatises. The *Yogācārabhūmi* says:

Meaningless, erroneous, and meaningful;
 Perverse, hard-hearted, and eliminative of suffering;
 Devoted to wordly learning, devoted to polemics, and
 devoted to accomplishment;
 Of these treatises, we reject six and adhere to three.

In those nine, all “outer” and “inner” treatises are included. The meaningless, erroneous, perverse, hard-hearted, devoted-to-worldly-learning, and devoted-to-polemics treatises are the six “outer” treatises and *ostensible* treatises. The meaningful, eliminative-of-suffering, and devoted-to-accomplishment treatises are the three *genuine* treatises and “inner” treatises. Illustrative of the first four, in the given order, are the treatise “Musing on the tooth of the raven”, the treatises of the heretics (*tīrthika*), the Vedic treatises of the heretics, and the treatises of the Nirgranthas. And the treatises that are devoted to worldly learning and devoted to polemics are also “outer” treatises.

ba gsal ba is an alternate translation of *ālokābhāsa*, usually translated by T. *snañ ba mched pa*. The two verses posit the two elements, with correspondences in this system, namely: (a) *prajñā - āloka - citta - śūnya*; (b) *upāya - ālokābhāsa - caitta - atiśūnya*. See Chapter I, above, note 25. The *Vajramāla* (263b-3, ff.) gives various explanations of *E-Vam*, of which this is the first: “*Evañ* has two syllables. *E* is explained as voidness; likewise *Vam* is compassion; and the ‘drop’ (*bindu*) arises from the union of those two. That is the marvellously originated *yoga*. *E-Vam* is the Buddha and, in short, the seal of the doctrine (*dharma-mudrā*)” (*E-Bañ žes bya ba yi ge gñis / E ni stoñ pa ūñid du bśad / de bžin Bañ ni thugs rje dañ / thig le de gñis sbyor ba las byuñ / de ni rnal hbyor rmañ mchog byuñ / E-Bañ gñis ni sañs rgyas dañ / mdor bsdus chos kyi phyag rgyaho*). *Mkhas grub rje* apparently means by “no difference in the stream of consciousness” the compassion or means which is *Vam*. He reverts to the subject of *E-Vam* at the end of his present work.

/ rig paḥi gnas lṇa ste / gtan tshigs rig pa dañ / sgra dañ / gso ba dañ / bzo rig pa dañ / nañ gi don rig paḥo / de dag ston paḥi bstan bcos kyañ lṇa ste /

/ gtan tshigs rig paḥi bstan bcos la / phyi rig par gyur pa dañ / nañ rig par gyur paḥi rtog gehi bstan bcos gñis so /

/ sṇa ma ni phyi rol paḥi ston pa drañ sroṇ gliṇ skyes kyis byas paḥi rtog gehi bstan bcos dañ / bram ze rkañ mig gis byas paḥi rtog gehi tshig don brgyad ston paḥi bstan bcos lta buḥo /

/ phyi ma ni sde bdun mdo dañ bcas pa lta bu ste / dpal ldan phyogs kyi glañ pos mdzad paḥi tshad maḥi mdo kun las btus pa la leḥu drug go / deḥi dgoñs pa ḥgrel pa la dpal ldan chos kyi grags pas tshad ma sde bdun mdzad de / gtso bo lus lta buḥi bstan bcos gsum ni / rgyas pa rnam ḥgrel / ḥbriñ rnam nes / bsdus pa rigs paḥi thigs pa ste / dañ po la leḥu bži / gñis pa la leḥu gsum / gsum pa la leḥu phye ba med do / ḥphros pa yan lag lta buḥi bstan bcos bži ni / gtan tshigs thigs pa / rtsod paḥi rigs pa ḥgrel pa brtag pa / rgyud gžan bsgrub paḥo /

/ sgra rig paḥi bstan bcos la /

/ lha yul du lha thams cad mkhyen pa dzñā-na de-wa žes bya bas sgro mdo chen po gcig byas / de lha yul du dar nas mi yul du ma phebs par nub po / deḥi rjes la brgya ḥyin gyis i-ndra-byā-ka-ra-ṇa žes bya ba brtsams te drañ sroṇ phur bu la bslabs nas / lha rnams la slob tu bcug pas / drañ sroṇ phur bu la lhaḥi bla ma dañ sgra mkhan žes grags so / de ḫa rgyal dañ ldan par gyur pa la brgya byin gyis rgya mtsho chen po nas chu bum pa gañ blañs te / de las rtsva ku-śaḥi rtse mos thigs pa gcig blañs nas sgra ni rgya mtshoḥi chu dañ ḥdra / ḫas šes pa ni bum paḥi chu dañ khyod kyis šes pa ni ku-śaḥi rtse moḥi chu dañ ḥdraḥo žes smras pas / de sems khoñ du chud nas slob par mi byed pa la / ho

¹⁶ Bu-ston, II, 166, does not have the name Jñānadeva, which Mkhlas grub rje presents in transcription. Obermiller may have taken the words *lha thams cad mkhyen pa* “an omniscient god” (perhaps to be found in Bu-ston’s text) as indicating a proper name and so translated “a god named Sarvajñāna”. In any case, this is another indication that Mkhlas grub rje did not draw these accounts from Bu-ston’s work; cf. note 2, above.

Of the sciences there are five: Logic (*hetu-vidyā*), Grammar (*śabda-vidyā*), Medicine (*cikitsā-vidyā*), Arts (*śilpa-karmasthāna-vidyā*), and Inner Science (*adhyātma-vidyā*). The treatises (*sāstra*) teaching them are also fivefold.

a. *The four outer sciences*

Logic

Among the treatises on logical science are the *tarka* treatises belonging to Outer Science (i.e. non-Buddhist) and those belonging to Inner Science (i.e. Buddhist).

The former are the teachings of the outsiders — for example, the *Tarka* treatise written by the Ṛṣi Gautama (T. read: *glañ skyes*), and the *Tarka* treatise expounding the eight meanings of words, written by the Brahmin Akṣapāda.

The latter are, for example, the “group of seven works” (*sde bdun*) together with the *sūtra*. The *pramāṇa-sūtra* is the *Samuccaya* (Toh. 4203) in six chapters, written by Śrī Diññāga. The seven logical treatises by Dharmakīrti are the primary commentary on that work. The three chief treatises are comparable to a trunk (i.e. main part of body). The extensive one is the *Pramāṇavārttika* (Toh. 4210); the intermediate one is the *Pramāṇaviniścaya* (Toh. 4211); the abbreviated one is the *Nyāya-bindu* (Toh. 4212). The first has four chapters; the second, three; while the third is not divided into chapters. The remaining four treatises are comparable to limbs: *Hetubindu* (Toh. 4213), *Vādanyāya* (Toh. 4218), *Sambandhaparīkṣā* (Toh. 4214), *Samṛtānāntarasiddhi* (Toh. 4219).

Grammar

In heaven an omniscient god named Jñānadeva composed a great *sūtra* on grammar.¹⁸ It was widely disseminated among the gods but never known among men, and it disappeared. Later on, Śatakratu (i.e. Indra) composed a grammar called *Indravyākaraṇa* and taught it to the Ṛṣi Br̥haspati, enjoining him to teach it to the other gods. Ṛṣi Br̥haspati is renowned as the guide (*guru*) of the gods and as a grammarian. When he became proud, Indra filled a flask with water from the great ocean, took one drop from it with the tip of a Kuśa [blade of] grass, and said, “Grammar resembles the water in the ocean. I know as much as there is water in this flask, while you know no more than the drop on this tip of Kuśa grass.” Br̥haspati understood and forsook teaching. Then

na kyañ gañ śes de slobs śig ces smras pas / ḥo na dus bzañ la mi slob
gžan du slob par bgyiḥo žes smras pas / dus bzañ bži ni /

/ tshes brgyad la ni slob dpon h̄joms /
/ bcu bži la ni slob ma h̄joms /
/ gnam stoñ la ni rig pa h̄joms /
/ tshes gcig la ni thams cad h̄joms /

žes yar do mar doḥi yoñs h̄joms kyi dus bzañ bži bsruñ ba diñ sañ gi bar
du sgra pa rnams la srol du dar ro / .

/ de nas mi yul du bram ze pā-ṇi-na žes bya bas lag ris mkhan la lag
ris bstan nas sgra śes par h̄gyur mi h̄gyur dris pas śes par mi h̄gyur zer
pa la / sgra žes paḥi lag ris ji ltar dgos bris nas / mtshon rnon pos bris
te bslabs pas śes par ma gyur pa la / phyi rol paḥi lugs ltar na ma-hā-
de-wa ste dbañ phyug chen po bsgrubs pas h̄grub ste sgra la mkhas paḥi
dños grub žus pas / dbañ phyug chen pos / a i u žes smras pas de ma
thag tu sgra la mkhas par gyur par ḥdod do / nañ ba ltar na h̄phags pa
h̄jig rten dbañ phyug bsgrubs pas grub ste / skad cig la mkhas par gyur
ces te / h̄jam dpal rtsa rgyud las / sgra byed pa ni pā-ṇi-ni / žes sogs kyis
luñ bstan pa dañ mthun no / des pā-ṇi-bya-ka-ra-ṇa žes bya ba šlo-ka
ñis stoñ pa gcig brtsams so / de la kluhi rgyal po žig gis h̄grel pa ma-hā-
bha-ṣa žes bya ba šlo-ka h̄bum pa gcig byas so /

/ yañ rgyal po bde spyod ces bya ba btsun mo dañ lhan cig khrus byed
pa la / rgyal pos btsun mo la chu gtor bas / btsun mos sam-skṛ-taḥi skad
du chu ma h̄thor žes smras pas / rgyal pos sgra mi śes pas phal paḥi
skad la til gyi la du byin cig ces go nas / h̄bañs mo gcig la til gyi la du
bskur te btañ bas / btsun moḥi blo la rgyal po blun po ba lañ dañ ḥdra
ba ḥdi dañ lhan cig sdod pa las si ba slaḥo sñam nas lceb par brtsams
pa rgyal pos rig nas khyod de ltar ma byed ci ñes dris pas / btsun mos
rgyu mtshan smras pa la / rgyal pos khyod de ltar ma byed cig ñas kyañ
sgra la mkhas par slob bo / žes smras so / deḥi tshe btsun moḥi žañ po
sa-rvā-wa-rma žes bya bas btsun mo la khyod de ltar ma byed cig / kho
bos góñ nu smin drug bsgrubs nas sgra la mkhas par byas te rgyal po
la slob bo / žes smras te / bsgrubs pas grub nas des lus ma bstan par

¹⁷ In India these are called the “academic holidays” (*anadhyāya*), but the *Manusmṛti* authority (IV, 114), as follows, is not exactly consistent with the grammarian’s verse:

/ amāvāsyā guruñ hanti śiṣyāñ hanti caturdaśi /
/ brahmāṣṭakāpaurṇamāśau tasmāt tāḥ parivarjayet //

Moreover, instead of the “science”, Manu’s verse has the “brahman”, here meaning the Veda.

¹⁸ Actually, there are eight such days in all: the first day after the full moon, the eighth, fourteenth, and dark of the moon in the decreasing phases of the moon; and the first day of the young moon, the eighth, fourteenth, and full moon in the increasing phases of the moon.

Indra said, "Teach what you know!" He replied, "On auspicious days,¹⁷ I shall not teach; on other days I shall." Therefore he related the four auspicious days:

The eighth day destroys the teacher;
 The fourteenth destroys the pupil;
 The dark of the moon destroys [grammatical] science;
 The first day destroys everything.

This means, then, that one guards against the four auspicious days that destroy in the increasing and decreasing phases of the moon.¹⁸ Up to present times, it has been customary for grammarians to observe this.

In later times there appeared in the country of men a Brahmin named Pāṇini. He showed the lines of his hand to a palmist and asked whether he would be able to understand grammar. The answer was "No." Thereupon, he asked the palmist how the lines of the hand should run if one is able to understand grammar. He took a sharp knife and incised them, but still his studying brought no understanding. It is maintained by the "outer" school, he then evoked the great god Maheśvara and asked for the magical power (*siddhi*) of skill in grammar. Maheśvara said, "A, I, U", and immediately thereupon he became skilled in grammar. According to the "inner" (i.e. Buddhist) [school], he evoked Ārya-Lokeśvara and became skilled immediately, thus conforming to the prophecy in the *Mañjuśrī-mūla-tantra* (Toh. 543), "the grammarian Pāṇini..." He composed the *Pāṇiniya-vyākaraṇa* in 2000 ślokas. On it, a Nāgarāja (i.e. Śeṣa = Patañjali) composed the commentary called *Mahābhāṣya*, in 100,000 ślokas.

Furthermore, a king by the name of Udayana was once bathing with his queen when he sprayed water on her. The queen said in Sanskrit, "Don't splash me" (*modakair siñca*). The king, who did not know this speech, understood her as saying in the vulgar language, "Give me some sesame pastry." Thereupon, he sent a maid servant for the pastry. The queen felt that she would rather die than live with a king who was as stupid as an ox and she threatened suicide. When the king became aware of her intention, he said, "Don't do that! What have I done wrong?" The queen told him the reason, and the king tried to dissuade her, promising that he, too, would study grammar. The queen's uncle, named Śaravarman, said to the queen, "Don't do that! I will evoke the six-faced youth (Kārttikeya), and having become skilled in grammar, I shall teach the King. When he was evoked, the god, keeping his body hidden behind a curtain, explained the *sūtra* on grammar which he had composed. After fifteen chapters had been completed, the Brahmin

yol baḥi phag nas raṇ ūid kyis brtsams paḥi sgra mdo bṣad de leḥu bco līna rdzogs pa na / bram ze sa-rvā-wa-rmas chog tshod bzuṇ ste / ka-lā-pa ūes htshal lo žes smras pas gžon nu smin drūg rma bya la žon nas ḥgro baḥi rma byaḥi mdoṇs yol baḥi phag nas mthoṇ bas ka-lā-pa bzod par mdzod cig ces smras pas sgra mdo de la / ka-lā-pa-sü-tra cha bsags kyi mdo žes bya bar grags te ka-lā-pa ni cha bsags te rma byaḥi mdoṇs la ḥjug go / deḥi ḥphro de bram ze sa-rvā-wa-rma daṇ / bram ze mchog sred gñis kyis brtsams te / leḥu ūer bži šlo-ka bži brgya pa gcig byas so / de la ḥgrel pa bgrod ka seṇ ges byas pa daṇ / slob ma la phan pa žes bya ba gñis yod de /

/ yaṇ slob dpon tsa-ndra-go-mis kluḥi rgyal pos byas paḥi ma-hā-bha-ṣa la brten nas tsa-ndra-byā-ka-ra-ṇa žes bya ba / leḥu so gñis šlo-ka bdun brgya pa gcig mdzad do / de la slob dpon de ūid kyi žaṇ po chos kyi ḥbaṇs žes bya bas ḥgrel pa šlo-ka drug stoṇ pa gcig byas so / de la slob dpon rin po cheḥi blo gros žes bya bas ḥgrel bṣad šlo-ka stoṇ phrag bcu gñis pa gcig byas so / de la ḥgrel bṣad slob dpon zla ba gaṇ ba žes bya bas šlo-ka sum khri drug stoṇ pa gcig byas te /

/ de dag las rtsa ḥgrel gñis ma gtogs bod du ma ḥgyur ro / bod la ūe bar mkho ba la pa-ṇdi-ta smri-tis mdzad paḥi smra baḥi sgo mtshon cha lta bu žes pa miṇ tshig yi gehi tshogs gsum ston pa gcig yod do /

/ de dag thams cad phyi rig paḥi bstan bcos su gtogs so /

/ sgraḥi bstan bcos kyi žar la sñan dnags kyi bstan bcos la / sñan dnags daṇ / sdeb sbyor daṇ / miṇon brjod daṇ / zlos gar bžiḥo / dnags žes bya ba ni tha sñad ces bya baḥi brda rñiṇ paḥo / deḥi bstan bcos la sñan dnags kyi mtshan ūid ston paḥi gžuṇ daṇ / gžuṇ de daṇ mthun par sbyar baḥi sñan dnags gñis te / sñon ma ni sñan dnags kyi gžuṇ yin žiṇ sñan dnags ma yin la / phyi ma ni de las bzlog paḥo / sña ma ni phyi rig paḥi bstan bcos so / phyi ma la phyi rig naṇ rig gñis kaḥi bstan bcos yod do / mtshan gži ni rim pa ltar me loṇ lta bu daṇ / dpag bsam ḥkhri ūiṇ lta buḥo /

/ sñan dnags kyi gžuṇ gi brjod byar sñan dnags kyi lus / rgyan / skyon gsum ston te / lus ni tshigs bcad rkyaṇ pa daṇ / lhug pa rkyaṇ pa daṇ / de gñis spel ma gsum gaṇ rtsom yaṇ lus kyi ūams bcu las skabs su gaṇ

Śarvavarman, being satisfied with his knowledge, said, "Kalāpa, I know it." Thereupon, when Śarvavarman saw from behind the curtain the tail feathers of the peacock on which Kārtākeya had mounted and was riding away, he said, "Kalāpa, please forgive [me]!" Therefore, that grammar is called *Kalāpasūtra*. [Śarvavarman] applied to the eyes of the peacock feathers the word "*kalāpa*", meaning "collection of parts". With the remainder of the grammar composed by the Brahmin Śarvavarman and the Brahmin Vararuci, the whole came to twenty four chapters with four hundred ślokas (Toh. 4282). It has a commentary by Durgasiṁha (Toh. 4283) and the *Śisyahitā* (Toh. 4286) [by Ugrabhūti].

Furthermore, the *ācārya* Candragomin, taking recourse to the *Mahābhāṣya* composed by the Nāgarāja, prepared the *Candravyākaraṇa* (Toh. 4269) in thirty-two chapters with seven hundred ślokas. His uncle Dharmadāsa wrote a commentary on it in 6,000 ślokas. On this, in turn, the *ācārya* Ratnamati wrote a sub-commentary in 12,000 ślokas. This sub-commentary was expanded by the *ācārya* Pūrṇacandra into 36,000 ślokas.

Of those works, only the two basic commentaries (i.e. the ones by Durgasiṁha and by Candragomin) were translated into Tibetan. Useful to Tibetans is the work by Paṇḍita Smṛti, the *Vacanamukhyāyudhopama* (Toh. 4295), which explains the sets of names (*nāma-kāya*), of phrases (*pada-kāya*), and of letters (*vyañjana-kāya*).

All those works belong to the treatises of Outer Science.

Appendages to grammar

To the grammatical treatises are appended the treatises of poetry, which are of four types, Poetics (*kāvya*), Prosody (*chandas*), Lexicography (*abhidhāna*), and Drama (*nāṭya*). The word "*dnags*" [in *sñan dnags* = *kāvya*] is the obsolete equivalent to "*tha sñad*" ("expression"). Among those works are the manuals explaining the characteristics of poetry, as well as the poetry composed in conformity with them. The former are discussions of poetry, not poetry; the latter are the reverse. The former are treatises of Outer Science, while among the latter there are treatises of both Outer Science and Inner Science. Characteristic examples are, respectively, the *Kāvyādarśa* (Toh. 4301) [a manual on poetry] and the *Avadānakalpalatā* (Toh. 4155) [a poetical work].

The subject matter of manuals on poetry falls under three headings, the body (*kāya*), the embellishments (*alaṃkāra*), and the faults (*doṣa*). The body (*kāya*) consists of pure verse (*padya*), pure prose (*gadya*), or a mixture of the two (*miśra*); and whichever of those three is used, the

bab paḥi ūnam thon paḥo / ūnams ḥdon lugs rgya gar śar phyogs gau-ḍa-pa daṇ / lho phyogs bhai-dar-baḥi ḥdon lugs gñis yod do / rgyan ni don rgyan so līna / sgra rgyan so gñis / gab tshig gi rgyan bcu drug go / skyon ni bcuḥo /

/ me loṇ gi gžuṇ rtsom pa po ni pa-ṇdi-ta dbyug pa can žes bya ba phyi rol pa žig go / ḥo na dbyaṇs can ma la mchod brjod byed pa ci yin že na / de ni phyi rol pa ltar na rgya mtshoḥi ḥgram na bram ze sgra paḥam / tam-bu-ra žes bya ba žig yod paḥi chūn ma yin žes ḥdod la / naṇ bas ni ḥphags pa ḥjig rten dbaṇ phyug gi tshems mche ba las sprul par bžed de / gñis kas kyaṇ naq gi lha mo žes lhar ḥdzin no /

/ dpag bsam ḥkhri ūni la leḥu brgya rtsa brgyad yod paḥi brgya daṇ bdun rgyal po dge baḥi dbaṇ po žes bya bas mdzad la / leḥu tha ma ni dehi sras zla baḥi dbaṇ po žes bya bas mdzad do /

/ sdeb sbyor gyi bstan bcos la / dmār ser can daṇ / rgyal baḥi lhas mdzad pa sogs bod du ma ḥgyur ro / rtsod dus kyi thams cad mkhyen pa ra-tna-a-ka-ra-śā-ntis mdzad paḥi sdeb sbyor rin chen ḥbyuṇ gnas žes bya ba bod du ḥgyur te / ūnān dñags rtsom pa na ūnān dñags la mkho ba yi ge lci yaṇ gi sdeb sbyor daṇ / sgra la mkho ba yi ge pho mo ma niṇ gsum gyi rab dbye ston no /

/ mnōn brjod kyi bstan bcos ni slob dpon ḥchi med seṇ ges mdzad paḥi ḥchi med mdzod ces bya ba ḥgyur te / sa ḥog sa steṇ sa bla gsum gyi miṇ gi rnam graṇs du ma bstan to /

/ zlos gar gyi bstan bcos ni slob dpon tsa-ndra-go-mis mdzad paḥi ḥjig rten kun tu dgaḥ baḥi zlos gar žes bya ba daṇ / ūnān dñags pa chen po dpal dgaḥ baḥi lha žes bya bas mdzad paḥi klu kun tu dgaḥ baḥi zlos gar žes bya ba ḥgyur ro /

/ gso ba rig paḥi bstan bcos ni / slob dpon dpaḥ bos mdzad paḥi sman dpyad yan lag brgyad pa žes pa /

/ lus daṇ byis pa gdon lus stod /

/ mtshon daṇ mche ba rgas ro rtsa /

/ gso dpyad gaṇ la gnas pa yi /

/ yan lag brgyad pa žes bṣad do /

¹⁹ Of course the *Aṣṭāṅgahṛdayasaṁhitā* is by Vāgbhaṭa. But this name was translated into Tibetan as Pha khol. The confusion with Ārya Śūra in Tibetan tradition can be seen by the fact that when Tsoṇ-kha-pa in his *Lam rim chen mo* (Tashilunpo ed., 266b-4) quotes from a work by Dpal Idan Ma khol, the annotator Ba so chos kyi rgyal mtshan (born 1402 A.D.) precedes that name with the note: "ma la gus pas ma khol žes daṇ de bźin du pha khol daṇ rta dbyaṇs daṇ ma-ti-tsi-tra". This asserts that the author is called Ma khol because of his devotion to his mother, for a similar reason is called Pha khol, and is Aśvaghoṣa and Mātṛceṭa. D. R. Shackleton Bailey, *The*

body also has sentiments (*rasa*), chosen from the ten sentiments, appropriate to the occasion. As to the sentiments (*rasa*), there is a difference between the Gauḍa style of East India and the Vaidarbha style of Southern India. As to the embellishments (*alaṁkāra*), there are thirty-five of meaning (*artha*), thirty-two of sound (*śabda*), and sixteen of riddles (*prahelikā*). As to the faults (*doṣa*), there are ten.

The author of the *Kāvyadarśa* (Toh. 4301), called Paṇḍita Daṇḍin, is an “outsider” (i.e. non-Buddhist). Then, who is the Sarasvatī to whom the invocation is made? She is claimed by the “outsiders” to be the wife of a Brahmin named Sgra-pa or Taṁbura, who lived on the shore of the ocean; but according to the “insiders”, she was a metamorphosis of the great tooth of Ārya Lokeśvara. Moreover, both parties held her to be the goddess of speech.

The *Avadānakalpalatā* (Toh. 4155) contains 108 chapters, of which the first 107 are by king Kṣemendra and the last is by his son Somendra.

Textbooks on Prosody by Piṅgala and by Jayadeva were not translated into Tibetan. The *Chandoratnākara* (Toh. 4303 and 4304) composed by Ratnākaraśānti, “the omniscient one of the age of strife” (*kaliyuga*), was translated into Tibetan. It teaches the poet the rules of the heavy and light syllables, required for versification, and the division of letters into male, female, and neuter, required for grammar.

Concerning the treatises on Lexicography, there is a translation of the *Amarakośa* (Toh. 4299), written by Amarasiṁha. The words are arranged by such categories as *svarga* (heaven), *pātāla* (the underworld), and *bhūmi* (our world).

Concerning the treatises on Drama, there are translations of the *Lokānandanāṭaka* (Toh. 4153) by Candragomin and the *Nāgānanda-nāma-nāṭaka* (Toh. 4154) by the great poet Śrī Harṣadeva.

Medicine

Concerning the treatises of Medicine, there is the *Aṣṭāṅga* (Toh. 4310) on therapeutic investigation by the ācārya Śūra.¹⁹

Body (*kāya*), [diseases of] infants (*bāla*), demonic possession (*graha*), upper members (*ūrdhvāṅga*), [Wounds due to] sharp points (*śalya*) [and to] teeth (*damṣṭrā*) old age (*jarā*), and vigor (*vṛṣa*) —

Are called the eight objects (*aṣṭāṅga*)

On which rests therapy.

Śatapañcāśatka of Mātṛceta (Cambridge, 1951), p. 8, summarizes the later material by Tāranātha, who gives a string of names, including Śūra.

žes paḥi yan lag brgyad ston pa dañ / deḥi ḥgrel chen kha che zla dgaḥ
 žes bya bas mdzad pa dañ / ḥphags pa klu sgrub kyi mdzad paḥi sbyor
 ba brgya pa žes bya ba zas ḥdi spyad na nad ḥdi skyed ces pa ston pa
 rnams ḥgyur ro / ḥdi dag thams cad ni phyi rig paḥi bstan bcos so /

/ bzo rig paḥi bstan bcos ni / sku gzugs kyi cha tshad sogs ston paḥi
 bstan bcos te / ḥphags pa ūā-riḥi-bus mdzad pa la sogs pa ḥgyur ro /
 ḥdi la nañ rig par gtogs pa yañ yod do /

/ nañ gi don rig paḥi bstan bcos ni /

/ nañ sems kyi steñ gi ūon moñs pa dañ ūes byaḥi sgrib pa ḥdul bahi
 thabs ston paḥi bstan bcos so / de la dbye na / bkaḥ dañ po bden pa
 bziḥi chos kyi ḥkhor loḥi dgoñs pa ḥgrel paḥi bstan bcos dañ / bkaḥ bar
 pa mtshan ūid med paḥi chos kyi ḥkhor loḥi dgoñs pa ḥgrel paḥi bstan
 bcos dañ / bkaḥ tha ma legs par rnam par phye ba dañ ldan paḥi chos
 kyi ḥkhor loḥi dgoñs pa ḥgrel paḥi bstan bcos so /

/ dañ po la / bkaḥ dañ po nas gsuñs paḥi lta bahi cha gtso bor ston
 paḥi bstan bcos dañ / de las gsuñs paḥi spyod paḥi cha gtso bor ston
 paḥi bstan bcos gñis so /

/ de la dañ po ni / mñon pa sde bdun dañ / deḥi don bsdus pa bye
 brag tu bṣad pa chen po / deḥi don bsdus pa mñon pa mdzod rtsa ba
 rañ ḥgrel dañ bcas pa ste / de yañ bye brag smra bahi lugs kyis mñon pa
 sde bdun dgra bcom pas mdzad par ḥdod de /

/ chos kyi phuñ po ūā-riḥi bus /

/ gdags paḥi bstan bcos moḥu ḥgal bus /

/ rnam ūes tshogs ni lha skyid kyis /

/ ye ūes la ḥjug ka-tyaḥi bus /

Thus the eight objects are described. It has a large commentary by the Kashmirian Candranandana (Toh. 4312, 3 vols.). Also translated was the *Yogaśataka* (Toh. 4306) by Ārya-Āśāraṇa; it shows which food generates which illness. All these are treatises of Outer Science.

Arts

The treatises on the arts are those that teach the measurements of images (or icons), and so forth. The one composed by Ārya Śāriputra (presumably Toh. 4315, no author mentioned), and others, were translated. Among these are also works that belong to Inner Science.

b. *Inner Science*

The treatises on Inner Science are those which show the means of vanquishing the obscurations of corruption and of the knowable that are on the inner thought. They are divided into the treatises which are commentaries on the First Promulgation, the Wheel of the Law of the Four Truths; the treatises which are commentaries on the Intermediate Promulgation, the Wheel of the Law concerning lack of characteristics; and the treatises which are commentaries on the Last Promulgation, the Wheel of the Law concerning perfect and intensive analysis.

(1) COMMENTARIES ON THE FIRST WHEEL OF THE LAW

Here are the treatises that discuss principally the Doctrinal Part (*darsana-bhaga*) expressed in the First Promulgation, and the treatises that show principally the Practical Part (*caryā-bhaga*) expressed in that Promulgation.

(a) **The Doctrinal Part**

This includes the “Seven Sections of the *Abhidharma*”, the condensation of their meaning in the *Mahāvibhāṣā*, and the condensation of the latter’s meaning in the basic *Abhidharma-kośa* and its self-commentary. Furthermore, the Vaibhāṣikas maintain that the “Seven Sections of the *Abhidharma*” have all been written by Arhats, just as said:

The *Dharmaskandha* (Aggregate of the Law) is by Śāriputra;
 The *Prajñaptisāstra* (Treatise of Classification) is by
 Maudgalyāyana;
 The *Vijñānakāya* (Set of Perceptions) is by Devaśarman;

/ khams kyi tshogs ni gañ pos byas /
 / rab tu byed pa dbyig bses kyis /
 / yañ dag hgro bañi rnam grañs ni /
 / gsus po che yis byas žes grags /

žes pa ltar ro / bye brag tu bśad pa chen po yañ dgra bcóm pa dañ so so
 skye bo mañ pos hthus nas byas par h̄dod do / mdo sde pañi lugs kyis
 de dag thams cad so so skye boñi pa-ñdi-tas byas par h̄dod do / mn̄on
 pa sde bdun las gdags pañi bstan bcos kyi nañ tshan gyi h̄jig rten gdags pa
 dañ / las gdags pa žes bya ba gñis bod du h̄gyur žiñ gžan rnames ma h̄gyur
 ro / bye brag tu bśad pa chen po la šlo-ka h̄bum yod par grags te bod
 du ma h̄gyur ro /

/ mn̄on pa mdzod kyi rtsa bañi tshig zin kyis / kha che bye brag smra
 bañi grub mthañ ston ciñ / rañ h̄grel gyis mdo sde pañi grub mthañ yañ
 rgyas par bstan to / slob dpon dbyig gñen ñid kyi slob dpon kha che
 mdun bzañ gis mdzad pañi h̄grel pa / slob dpon phyogs glañ gis mdzad
 pañi h̄grel pa / rgyal poñi sras grags pañi bses gñen gyis mdzad pañi
 h̄grel bśad / slob dpon gañ ba spel gyis mdzad pañi h̄grel bśad rnames
 bod du h̄gyur ro /

/ tshad ma sde bdun mdo dañ bcas pas kyañ gžuñ gi cha mañ po žig
 gis mdo sde pañi grub mthañ ston no /

/ spyod pañi cha gtso bor ston pañi bstan bcos la /
 / slob dpon dul ba lhas mdzad pañi luñ rnam h̄byed kyi h̄grel pa dañ /
 dge tshul gyi tshig lehur byas pa la sogs pa dañ / slob dpon dge legs bses
 gñen gyis mdzad pañi so so thar pañi mdoñi h̄grel pa bam po lña bcu
 pa la sogs pa dañ / dge sloñ gi so sor thar pañi mdoñi h̄grel pa brgyad
 dañ / dge sloñ mañi so sor thar pañi mdoñi h̄grel pa gñis te bcu dañ /
 slob dpon yon tan h̄od kyis mdzad pañi h̄dul na mdo rtsa ba gži bcu
 bdun / rnam h̄byed gñis dañ bcas pa ston pa bam po dgu dañ / de ñid
 kyis mdzad pañi h̄dul ba ka-rma-ša-tam las brgya rtsa gcig pa bam po
 bcu gñis pa dañ / mdo rtsañi rañ h̄grel ñid kyi rnam bśad / mdo rtsañi
 rgya cher h̄grel slob dpon chos kyi bses gñen gyis mdzad pa bam po bdun

²⁰ All the works listed are Vinaya texts of the Mūlasarvāstivādin school.

²¹ The Derge Tanjur *Dkar Chag*, 449b-5, says 70 sections.

²² The Derge Tanjur *Dkar Chag*, 450a-6, says 9 sections.

The *Jñānaprasthāna* (Entrance into Knowledge) is by
Katyāyaniputra;

The *Dhātukāya* (Set of Elements) is by Pūrṇa;

The *Prakaraṇapāda* (Organized Presentation) is by Vasumitra;

The *Samgītiparyāya* (Well-sung Terminology) is by
Mahākauṣṭhila.

Also, they maintain that the *Mahāvibhāṣā* was compiled collectively by many Arhats and laymen. In contrast, the Sautrāntikas maintain that all the [texts] were composed by learned laymen. Of the “Seven Sections of the *Abhidharma*”, only a portion of the *Prajñapti*, namely the *Lokaprajñapti* (Toh. 4086, and presumably also the *Kāraṇa*^o, Toh. 4087) and the *Karmaprajñapti* (Toh. 4088), has been translated into Tibetan. The *Mahāvibhāṣā*, said to contain 100,000 ślokas, has not been translated into Tibetan.

The basic stanzas (*kārikā*) of the *Abhidharma-kośa* (Toh. 4089) expound the tenets (*siddhānta*) of the Kashmirian Vaibhāṣikas; and the self-commentary (the *bhāṣya*, Toh. 4090) also teaches extensively the tenets of the Sautrāntikas. Translated into Tibetan were the commentary (Toh. 4091) composed by the Kashmirian Saṃghabhadra, who was the ācārya of the ācārya Vasubandhu himself; the commentary (Toh. 4095) composed by the ācārya Diñnāga; the commentary (Toh. 4092, sometimes called the *vyākhyā*) by Prince Yaśomitra; and the commentary (Toh. 4093) by Pūrṇavardhana.

Moreover, many textual passages of the seven works of logic [by Dharmakīrti], together with the *sūtra* [by Diñnāga], expound the tenets of the Sautrāntikas.

(b) The Practical Part²⁰

All the following were translated into Tibetan: the *Vinayavibhaṅga* (Toh. 4114), the *Śrāmaṇerakārikā* (Toh. 4126), and so forth, composed by the ācārya Vinītadeva; the *Pratimokṣasūtraṭīkā* (Toh. 4106) in 50 sections (*bam po*),²¹ and so forth, [including?] a *Bhikṣupratimokṣasūtra* commentary in 8 sections and a *Bhikṣunipratimokṣasūtra* commentary in 2 sections, a total of 10 sections, by the ācārya Dge legs bṣes gñen; the basic *Vinayasūtra* (Toh. 4117), which expounds 17 *pada*, together with the two *vibhaṅga* [i.e. the *bhikṣu-vibhaṅga* and the *bhikṣunī-vibhaṅga*], in 9 sections, the *Ekottarakarmaśataka* (Toh. 4118) in 12 sections,²² and the *Vinayasūtravṛtti-svavyākhyāna* (Toh. 4119), by the ācārya Guṇaprabha; the *Vinayasūtraṭīkā* (Toh. 4120) in 70 sections, by Dharmamitra;

cu pa dañ / dgra bcom pa sa gañi lhas mdzad pañi ḥdul ba me tog phreñ rgyud rnam ḥbyed gñis kho na ston pa bam po drug pa dañ / slob dpon śākyā ḥod kyis mdzad pañi dge tshul gyi tshig leñur byas pa sum brgya pa dañ / deñi rañ ḥgrel ḥod ldan rnams te bod du ḥgyur ro /

/ spyir lta ba bkar btags kyi phyag rgya bži khas len mñi len gyis / sañs rgyas pañi lta ba khas len mi len du ḥjog pa las / ñan thos sde pa bco brgyad kyi mañ pos bkur ba dañ / gnas ma bu pa dañ / bla ma pa dañ / chos sbas pa dañ / bzañ poñi lam pa rnams / brjod du med pañi gañi zag gi bdag khas len pas sañs rgyas pañi lta ba khas len par mi ḥjog kyañ / skyabs gnas dañ tshul khriñs sogs kyi sog nas sañs rgyas par ḥjog go / bkar btags kyi phyag rgya bži ni / ḥdus byas thams cad mi rtag / zag bcas thams cad sdug bsñal / chos thams cad bdag med / mya ñan las ḥdas pa zí zin dben pa / žes bya ba rnams so / sde pa lhag ma rnams ni / bye brag smra ba dañ mdo sde pa gañ ruñ du ma gtogs pa med la / sde pa bco brgyad po thams cad kyañ theg pa chen po bkañ ma yin žes smraho /

/ slob dpon yon tan ḥod ni / kha cig ḥphags pa ñer sbas kyi slob mar ḥdod la / kha cig dgra bcom pa zla bañi nor buñi slob mar ḥdod mod kyañ / rañ lugs la / slob dpon dbyig gñen gyi slob ma rañ las mkhas pa bži ste / mñon pa rañ la mkhas pa blo gros brtan paño / tshad ma rañ las mkhas pa phyogs kyi glañ poño / phar phyin rañ las mkhas pa ḥphags pa rnam grol sdeño / ḥdul ba rañ las mkhas pa yon tan ḥod / ces bya ba yod pa de yin te / yul bcom brlag tu bram zehi rigs su ḥkhruñs / ḥbum sde bco brgyad thugs la mñaño /

/ bkañ bar pañi dgoñs ḥgrel la /

/ yoñs su grags pañi dkar chags ḥphañ thañ ma dañ / ḥchiñ bu ma dañ / lhan dkar ma žes bya ba gsum dañ / de dag gi rjes su ḥbrañs pa mañ po las / grub mthañi rnam dbye ma phyed par rnam gžag byas pa

²⁸ Of the three catalogs mentioned, only one is extant in the Tanjur. Mkhas grub rje speaks as though he had all three before him, but it may be that of the first two he had only citations in other works. The first two catalogs were prepared at the monastery Bsam yas, and presumably disappeared. Thus, in the work *Rje bitsun hjam dbyanis bžad pañi phar phyin gyi mchan ḥgrel bžad pañi dgoñs rgyan las skabs dañ pohi mchan* (Notes by Dkon mchog bstan pañi sgron me on Hjam dbyanis bžad pañi rdo rje's Mthañ dpyod of Chap. I of the *Abhisamayālāmkāra*), it is said (8b-4, 5, 6): / dkar chag ḥphañ thañ ma ni / bod sña mañi dus bkañ bstan ḥgyur ro cog gi dkar chag sña phyi mi ḥdra ba gsum byas pañi gcig śos yin te / khri sröñ sde btsan gyi dus su lo-tsa-ba dpal brtsegs sogs bkañ bstan ḥgyur ro cog gi dkar chag pho brañ stod thañ lhan dkar du byas pa dañ / bsam yas su byas pañi ḥchiñ bu ma dañ / ḥphañ thañ ka med du byas pañi dkar chag dañ gsum yod pañi gcig yin pañi phyir / rgyun rnam las / yoñs su grags pañi dkar chag ḥphañ thañ ma dañ ḥchiñ bu ma dañ lhan dkar ma žes

the *Vinaya-puśpamālā-nāma* (Toh. 4123, also called *Vinayakārikā*), showing only the two *vibhaṅga* (see above), in 6 sections, by the Arhat Viśākhadeva; the *Śrāmaṇerakārikā* (Toh. 4124) in 300 stanzas (*kārikā*), and the self-commentary, the *Vṛtti Prabhāvati* (Toh. 4125) by the ācārya Śākyaprabha.

In general, a doctrine, by upholding or not upholding the four Seals (*mudrā*) which define a Promulgation (*bkar btags kyi phyag rgya bzi*) is judged as upholding or not upholding the Buddhist doctrine. Of the eighteen Śrāvaka schools, the Mahāsammata (or Saṃmatīya), the Vātsiputriya, the Uttarīya, the Dharmaguptika, and the Bhadrayāniya, are judged not to have had the Buddhist doctrine because they held to the unspeakable *pudgala-ātma*; nevertheless, they are judged as Buddhist because of having held to the Refuge, morality, and so forth. The four Seals which define a Promulgation are as follows:

1. The *saṃskāras* are all impermanent (*anitya*).
2. Everything with flux (*sāsrava*) is suffering (*duhkha*).
3. All natures (*sarvadharmāḥ*) are devoid of self.
4. *Nirvāṇa* is tranquil and solitary.

The remaining schools belong either to the Vaibhāśikas or to the Sautrāntikas. Moreover, all the eighteen schools say that the Mahāyāna is not a Promulgation [of the Buddha].

The ācārya Guṇaprabha is considered by some to be a disciple of Ārya Upagupta; and by others, a disciple of the Arhat Candramāṇi. According to our school, however, he is one of the four disciples of the ācārya Vasubandhu who were more learned than their master. Thus, Sthiramati in the *Abhidharma*, Diññāga in Logic, Ārya Vimuktasena in the *Prajñāpāramitā* texts, and Guṇaprabha in the *Vinaya*, were all more learned than their master [in their specialized fields]. Guṇaprabha was born in a Brahminical family in Mathurā. He knew by heart the eighteen schools of the Hundred Thousand [i.e., immeasurable teaching of the Buddha].

(2) COMMENTARIES ON THE INTERMEDIATE WHEEL OF THE LAW

As to the primary commentaries on the Intermediate Promulgation, there are the celebrated three catalogs, called *Hphaṇ-thaṇ-ma*, *Hchiṇ-bu-ma*, and *Ldan-dkar-ma* (Toh. 4364), with their numerous supplements.²³ Since many listings did not distinguish the varieties of tenets

bya ba gsum /. *Rgyun rnam* involves a misprint. The quotation is surely from Mkhas grub rje's *Rgyud sde spyi rnam*, and, in fact, the sentence we are now annotating.

mañ po snañ pas / ḥdir de dag dañ mi mthun pa cuñ zad ḥbyuñ ño / de la lta bahi cha gtso bor ḥgrel pa dañ / spyod pañi cha gtso bor ḥgrel pa dañ / gñis ka cha mñam du ḥgrel pañi bstan bcos dañ gsum las /

/ dañ po ni / ḥphags pa klu sgrub kyis mdzad pañi dbu ma rigs tshogs drug rjes ḥbrañ dañ bcas pa ste / dbu ma rtsa ba šes rab / rigs pa drug cu pa / stoñ ñid bdun cu pa / rtsod bzlog / žib mo rnam ḥthag ste lña la mi mthun pa med ciñ / sña rabs pa dag tha sñad grub pa / žes bya ba dañ drug tu ḥdod la / rañ rehi bla ma dag tha sñad grub pa žes bya bahi gžuñ rigs tshogs kyi ya gyal žig yod na / ḥphags pañi slob ma rnames kyi gžuñ du ḥphags pañi gžuñ thams cad khuñs su ma drañs pa med pas / de dag tu drañs ḥon dgos pa las / de dag tu drañs pa gcig kyañ ma byuñ bahi phyir dañ / tshig gsal gyi gšam du rigs tshogs thams cad bgrañs kyañ tha sñad grub pa ma bgrañs pañi phyir / med par šes gsuñ ño / des na bla ma rje ni rigs tshogs lñar bžed la / thams cad mkhyen pa tsoñ kha pa rin chen ḥphreñ ba dañ drug tu bžed do /

/ de la rtsa ba šes rab / rigs pa drug cu pa / rin chen phreñ ba dañ gsum ni bstan bcos lus yoñs su rdzogs pa dañ / gžan gsum ni rtsa šes las ḥphros pañi yan lag lta buhi bstan bcos so / de la rtsa še ni chos thams cad bden par grub pas stoñ pa / rigs pañi rnam grañs mi ḥdra ba du mañi sgo' nas rgyas par ston la / thabs kyi cha mi ston no / gžan bžis kyañ stoñ pa ñid kho na ston no / rin chen ḥphreñ bas ni gañ zag dañ chos kyi bdag med gñis rigs pas rgyas par gtan la ḥbebs šin / thabs kyi cha yañ skyes bu gsum gyi lam gyi rim pa rags rim žig tshañ bar ston no /

/ rtsa še la rgya gar na ḥgrel pa de-ba-śra-ma / gu-ña-ma-ti / gu-ña-śri / sthi-ra-ma-ti / ḥog nas ḥbyuñ ba bži dañ bryad yod par grags šin bod du bži ḥgyur te / slob dpon sañs rgyas bskyañs kyis mdzad pañi ḥgrel pa bu-ddha-pā-li-ta bam po bdun dañ / slob dpon zla ba grags pas mdzad pañi tshig gsal dañ / slob dpon legs lðan ḥbyed kyis mdzad pañi

²⁴ The Bla ma rje is presumably Tsoñ-kha-pa's teacher Rje btsun Red mdañ pa because Dkon mchog hñigs med dbañ po says in his *Rten ḥbrel rtsom ḥphro sogs lñags rtsom ḥphro can gyi skor* (Collected Works, Vol. Ja), 4a-5: / rje btsun red mdañ pa rin chen ḥphreñ ba gtam gyi tshogs yin pas rigs tshogs su mi ḥdren par rigs tshogs lñar bžed la ("The reverend Red mdañ pa held that the *Ratnāvali* should not be included among the sets of reasons because it is a set of reports [to a king], and so held that there are five 'sets of reasons'").

(*siddhānta*), our exposition may be slightly inconsistent with those catalogs]. Among the works are the treatises which comment chiefly on the Doctrinal Part, those which comment chiefly on the Practical Part, and, finally, those which comment on both parts in equal proportion.

(a) The Doctrinal Part

There are the “six sets of Mādhyamika reasons” (*yukti*) (*dbu ma rigs tshogs drug*) composed by Ārya Nāgārjuna, and the later works written in conformity with them. There is no disagreement that the following constitute five of them: *Prajñā-nāma-mūlamadhyamaka* (Toh. 3824); *Yuktisaṣṭhikā* (Toh. 3825); *Vaidalya* (Toh. 3826); *Śūnyatāsaptati* (Toh. 3827); *Vigrahavyāvartanī* (Toh. 3828). The older generation of scholars maintained the sixth to be the *Vyavahāra-siddhi*. Our own Lamas say that if there were a single one among the “six sets of reasons” by the title *Vyavahāra-siddhi*, the disciples of the Ārya, who quote all his texts as authoritative sources, would have quoted this one, too. But there is not a single instance of such a quotation. Also, because all the “sets of reasons” have been enumerated in the course of the *Prasannapadā* (Toh. 3860), but not the *Vyavahāra-siddhi*, one therefore knows that there is no such text. Hence the Bla ma rje²⁴ assumes “five sets of reasons”, while the omniscient Tsoṇ-kha-pa assumes six, including the *Ratnāvalī* (Toh. 4158).

Among them, the three treatises, *Prajñā-mūla*, *Yuktisaṣṭhikā*, and *Ratnāvalī* form the full-grown body, while the other three treatises are comparable to the limbs branching out from the *Prajñā-mūla*. The *Prajñā-mūla*, by way of a great number of diverse enumerations of reasons, shows extensively that all entities are void in the sense of real production; it does not show the part of the means (i.e. the practical part). The four others expound only voidness (*śūnyatā*). The *Ratnāvalī* establishes extensively, with reasons, the selflessness of personality (*pudgal-nairātmya*) and the selflessness of natures (*dharma-nairātmya*); moreover, it has the part of the means, which expounds completely the general outline of the steps of the path for the three [religious orders of] persons.

The *Prajñā-mūla* had eight Indian commentaries, those by Devaśrama, Guṇamati, Guṇaśrī, and Sthiramati; and the four following, which were translated into Tibetan: (1) the *Buddhapālita-vṛtti* (Toh. 3842) by Buddha-pālita, in 7 sections (*bam po*); (2) the *Prasannapadā* (Toh. 3860) by Candrakīrti; (3) the *Prajñā-pradipa* (Toh. 3853) by Bhāvaviveka, whose

šeś rab sgron maḥi ḥphreṇ ba ni / de-ba-śra-mas mdzad paḥi ḥgrel pa dkar po rnam par ḥchar ba žes bya baḥi rjes su ḥbraṇ bar spyan ras gzigs brtul žugs kyis bṣad / ga las h̄jigs med daṇ bži ste / ga las h̄jigs med raṇ ḥgrel du sñon gyi dkar chag rnams daṇ / deḥi rjes su ḥbraṇs pa maṇ pos ḥdod kyaṇ ma yin te / ḥphags paḥi slob ma rnams kyi gžuṇ du deḥi luṇ draṇs pa gcig kyaṇ ma byuṇ baḥi phyir daṇ / rab byed ū ū rtsa bdun paḥi thad kyi ḥgrel par btsun pa ḥphags pa lhaḥi žal sña nas kyaṇ / žes bži brgya paḥi luṇ draṇs paḥi phyir ro / rigs pa drug cu pa la slob dpon zla ba grags paḥi ḥgrel pa yod la / stoṇ ūid bdun cu pa / rtsod zlog / žib mo rnam ḥthag gsum la raṇ ḥgrel yod do /

/ ḥphags pa lhas bži brgya pa mdzad de / rab byed bcu drug gi daṇ po brgyad kyis skyes bu chuṇ ḥbrin gñis kyi lam gyi rim pa daṇ / chen poḥi byaṇ chub sems sbyoṇ gi rim pa yan chad ston ciṇ / dgu pa man gyis bdag med gñis rigs pas rgyas par gtan la ḥbebs so /

/ de la slob dpon zla ba grags pas dbu ma la ḥjug pa raṇ ḥgrel dan bcas pa mdzad de / chos daṇ gaṇ zag gi bdag med gñis rigs pas rgyas par ston ciṇ thabs kyi cha yaṇ ston no / rtsa ḥgrel gñis ka la nag tshoḥi ḥgyur yod ciṇ / pa tshab kyi yaṇ gñis ka la yod do / gtsaṇ nag pas tshig rkaṇ thuṇ ū btaṇ nas / tshig bder btaṇ ba žig yod pa la ci rigs ūig nag tshoḥi ḥgyur yin zer bar snaṇ ūo /

/ slob dpon legs ldan ḥbyed dbu ma sñiṇ po raṇ ḥgrel rtog ge ḥbar ba daṇ bcas pa mdzad do / šes rab sgron meḥi ḥphreṇ ba la slob dpon spyan ras gzigs brtul žugs kyis mdzad paḥi ḥgrel bṣad spyan ras gzigs brtul žugs žes bya ba / phyi rol paḥi ḥdod brjod daṇ / ūan thos sde bco brgyad kyi ḥdod pa sogs kyaṇ rgyas par brjod pa bam po brgyad cu pa gcig yod de / phyi rol paḥi ḥdod pa brjod pa de las rgyas paḥi bstān bcos bod du ma ḥgyur ro /

/ ḥphags pa lha ni siṅgalahi rgyal poḥi me tog gi ldum rar / me tog gi lba ba las rdzus te lhaḥi bu hdra ba žig ḥkhruṇs pa rgyal poḥi bur byas so / ḥphags paḥi slob ma gžan thams cad kyis slob dpon daṇ ḥdra bar tshad maḥi gnas su byed do / saṇs rgyas bskyaṇs ni rig ḥdzin gyi sa brñes par byed do / legs ldan ḥbyed ni sku tshe de la rdo rjeḥi gdan bsgrub par dam bcas kyaṇ / deḥi phyi ma la slob dpon rdo rje dril bu par gyur nas mchog brñes so / zla ba grags pa ni bod kyi dbu ma pa kha

work is explained (Toh. 3859) by Avalokitavrata, following the commentary composed by Devaśrama, the *Dkar po rnam par hchar ba*; (4) the *Akutobhaya* (Toh. 3829). This *Akutobhaya* is maintained by the older catalogs, and by many persons following them, to have been composed by Nāgārjuna; but that is certainly not so, because there is not a single instance of its being quoted in the works of his disciples, and while commenting on the twenty-seventh chapter [of the *Prajñā-mūla*] it says, quoting the *Catuhśataka* (Toh. 3846), “Āryadeva also says.” The *Yuktisaṃsthikā* has a commentary (Toh. 3864) by Candrakīrti, while the three works, *Śūnyatāsaptati*, *Vigrahavyavartanī*, and *Vaidalya* have self-commentaries (Toh. 3831, 3832, and 3830).

Āryadeva wrote the *Catuhśataka* (Toh. 3846) in sixteen chapters. The first eight chapters set forth the steps of the path for the lowest and middling orders of persons and teach the later steps of training of the great Bodhisattvas. From the ninth chapter on, the two kinds of selflessness (*nairātmya*) are defined in detail, with reasons.

Ācārya Candrakīrti wrote the *Madhyamakāvatāra* (Toh. 3861) and a self-commentary (Toh. 3862), which expound the two selflessnesses of natures and of personality, and also expound the part of the means (the practical part). Both the basic text and commentary were translated by Nag-tsho; and both were also translated by Pa-tshab. It is claimed that Gtsaṅ-nag-pa set the words in short verse lines and that whatever there be of felicitous expression is the translation of Nag-tsho.

Ācārya Bhāvaviveka wrote the *Madhyamakahṛdaya* (Toh. 3855) and its self-commentary, the *Tarkajvālā* (Toh. 3856). On his *Prajñā-pradīpa* (Toh. 3853), the ācārya Avalokitavrata wrote a commentary known as the *Avalokitavrata* (Toh. 3859, 3 vols.). Furthermore, in eighty sections, Bhāvaviveka explained in greatest detail the doctrinal positions of the “outsiders”, those of the eighteen Śrāvaka schools, and so forth; but his extensive treatise on the doctrinal positions of the “outsiders” was not translated into Tibetan.

Āryadeva was born in a miraculous way from an excrescence of a flower in the garden of a King of Siṅgala [usually Ceylon]. Because he looked like a *devaputra*, he was adopted by the King. All the other disciples of Nāgārjuna considered him an authority equal to the Master himself. Buddhapālita held the rank of Vidyādhara (“wisdom holder”). Bhāvaviveka (also called Bhavya) had made a vow in that life to accomplish the diamond seat (*vajrāsana*); and in his next life, having become the ācārya Vajraghāṇṭa-pā, he obtained the highest [of siddhis]. Although some of the Mādhyamikas of Tibet assert that Candrakīrti was

cig gis hphags paḥi dños slob ma yin par ḥdod kyaṇ / ḥdus paḥi bla ma dag klu sgrub kyi dños slob yin par bžed ciṇ / luṇ rigs kyi sgrub byed kyaṇ maṇ la / mar lugs pa dag sku tshe de la mchog gi dños grub pa rñes par bžed ciṇ / dguṇ lo bži brgya bžugs pa sogs kyi rnam thar maṇ po bla ma rdo rje gdan paḥi gsuṇ las byuṇ ba pa tshab lo-tsā-bas bsgyur ba na yod do /

/ slob dpon ye śes sñiṇ pos bden gñis raṇ ḥgrel daṇ bcas pa mdzad do / slob dpon ū ba htshos dbu ma rgyan raṇ ḥgrel daṇ bcas pa mdzad ciṇ / deḥi ḥgrel bṣad slob dpon ka-ma-la-śi-las mdzad zer ba na rdzun ma yin no / slob dpon ka-ma-la-śi-las mdzad paḥi dbu ma snaṇ ba bam po dgu ste / de dag la raṇ rgyud śar gsum žes zer ro /

/ slob dpon ū ba htsho ni guṇ lo stoṇ du gcig gis mchog pa bžugs te / chos rgyal sron btsan sgam pos bod du spyan draṇs / khri sron lde btsan gyi sku riṇ la slob dpon pa-dma ḥbyuṇ gnas daṇ bcas pa spyan draṇs nas / bod kyi mi ma yin gdug pa can rnams btul žiṇ / sad mi mi bdun rab tu byuṇ / saṇs rgyas kyi bstan pa dar žiṇ rgyas par mdzad de bkaḥ drin ūn tu cheḥo /

/ deḥi slob ma hphags pa rnam grol sdes mdzad paḥi ū khri snaṇ ba daṇ / slob dpon seṇ ge bzaṇ pos mdzad paḥi brgyad stoṇ ḥgrel chen daṇ / ū khriḥi ḥgrel pa leḥu brgyad ma daṇ / mñon rtogs rgyan gyi ḥgrel chuṇ don gsal daṇ / sdud paḥi ḥgrel pa rtogs par sla ba daṇ / slob dpon chen po saṇs rgyas ye śes žabs kyis mdzad paḥi sdud paḥi dkaḥ ḥgrel rnams kyaṇ raṇ rgyud paḥi gžuṇ yin la / slob dpon de gsum ga yaṇ slob dpon ū ba htshoḥi slob ma yin žiṇ /

/ slob dpon legs ldan ḥbyed kyi gžuṇ de dag ni dbu ma raṇ rgyud paḥi gžuṇ ūo / slob dpon saṇs rgyas bskyaṇs / slob dpon zla ba grags pa / slob dpon ū ba lha rnams dbu ma thal ḥgyur ba yin la / slob dpon legs ldan ḥbyed / dpal sbas / ye śes sñiṇ po / ū ba htsho dpon slob rnams dbu ma raṇ rgyud pa yin no /

/ dbu ma thal raṇ gñis la don dam ḥdod lugs la khyad par ji lta bu yod ce na / raṇ rgyud pa dag don dam par grub pa daṇ / bden par grub pa la khyad par med ciṇ de tha sñad du yaṇ mi srid la / de yod par bzuṇ

not a personal disciple of Nāgārjuna, the Lamas of the [Guhya-] Samāja maintain that he was a personal disciple of Nāgārjuna; and there is considerable confirmation from Scripture (*āgama*) and Higher Cognition (*adhibhāta*). The followers of Marpa say that he (Candrakīrti) obtained highest *siddhi* in that same life. There are many biographies which show that he lived for four hundred years, and so forth; the one based on the narration of *guru* Vajrāsana was translated by Pa-tshab *lotsāva* (translator).

Ācārya Jñānagarbha wrote the *Satyadvaya* (Toh. 3881) and a self-commentary (Toh. 3882). Ācārya Śāntarakṣita wrote the *Madhyamakā-laṅkāra* (Toh. 3884) and a self-commentary (Toh. 3885). It is claimed that ācārya Kamalaśīla wrote a sub-commentary to the latter (self-commentary), but this is false. Ācārya Kamalaśīla wrote the *Madhyamakāloka* (Toh. 3887) in 9 sections. These texts are called “the three Eastern works of the Svātantrika”.

Ācārya Śāntarakṣita lived a thousand years minus one. He was [first] invited to Tibet by the Dharmarāja Sroṇ-btsan-sgam-po. During the reign of Khri Sroṇ-lde-btsan, he was invited [again] together with ācārya Padmasambhava. They subjugated the non-human obnoxious spirits, ordained the “seven selected ones” (*sad-mi mi bdun*), and showed their compassion by spreading the teaching of the Buddha far and wide.

Three ācāryas who were disciples of ācārya Śāntarakṣita wrote these Svātantrika works: Ārya Vimuktasena wrote the *Nī-khri snāṇ-ba* (Toh. 3787), the *Pañcavimśatisāḥasrikāprajñāpāramitopadeśāśrābhisaṁyā-laṅkāravṛtti*). Haribhadra wrote the great commentary on the *Aṣṭasāḥasrikā* (Toh. 3791, the *āloka*), the commentary on the *Pañcavimśatisāḥasrikā* (Toh. 3790) in eight chapters, the *Abhisamayālaṅkāra Sphuṭārtha* (Toh. 3793), and the *Pañjika* (Toh. 3792) on the *Sañcaya*, his *Rtogs par sla ba* (the easy to comprehend). Buddhajñānapāda also wrote a *Pañjika* (Toh. 3798) on the *Sañcaya*.

Those works of ācārya Bhāvaviveka are texts of the Mādhyamika-Svātantrika. Buddhapālita, ācārya Candrakīrti, and ācārya Śāntideva are Mādhyamika-Prāsangika, while the ācāryas Bhāvaviveka, Śrīgupta, Jñānagarbha, the teacher Śāntarakṣita and his disciple Kamalaśīla are Mādhyamika-Svātantrikas.

What is the difference between the Mādhyamika-Prāsangika and the Mādhyamika-Svātantrika with regard to their concept of the absolute (*paramārtha*)? The Svātantrikas maintain that there is no distinction between “absolute production” and “real production”, not even in conventional terms (*vyavahāra*), and that holding such a distinction

na bdag ḥdzin du ḥgyur ba dañ / rañ bžin gyis grub pa dañ / rañ gi mtshan
 ñid kyis grub pa dañ / rañ gi no bos grub pa gsum khyad par med la /
 de rnams tha sñad du yod de / dños po thams cad tha sñad du de ltar
 grub par bžed do / thal ḥgyur ba dag de ltar tha sñad du yañ med la /
 yod par bzui na bdag ḥdzin du bžed do /

/ rañ rgyud pa la yañ gñis las / slob dpon legs ldan ḥbyed dañ / ye šes
 sñiñ po sogs ni gzugs sgra sogs / sems las don gžan paḥi phyi rol gyi don /
 bem por bžed la / slob dpon źi ba htsho rjes ḥbrañ dañ bcas pa ni / gzugs
 sgra sogs sems las don gžan ma yin te / phyi don nam / bem po gži ma
 grub par ḥdod do / blun po dag chos thams cad rañ gi sems yin / zer ba
 rañ ni ches mi ḥdraho /

/ thal ḥgyur ba dag kyañ phyi rol gyi don bžed tshul slob dpon legs
 ldan ḥbyed dañ ḥdraho / sñags kyi rgyud sde thams cad kyi lta ba thal
 ḥgyur ro /

/ spyod pa gtso bor ḥgrel paḥi bstan bcos ni / ḥphags pa klu sgrub
 kyis mdzad paḥi sems skyed kyi cho ga dañ / dpal ldan zla bas mdzad
 paḥi skyabs gsum bdun cu pa la sogs paḥo /

/ lta spyod gñis ka cha mñam du ḥgrel pa ni / ḥphags pa klu sgrub
 kyis mdzad paḥi mdo kun las btus pa dañ / rgyal sras źi ba lhas mdzad
 paḥi bslab btus / spyod ḥjug sogs so /

/ spyir ḥphags pa klu sgrub kyis mdzad pa la goñ du smos pa rnams
 dañ / chos dbyiñ bstod pa dañ / ḥjig rten las ḥdas par bstod pa dañ /
 rnam par mi rtog par bstod pa dañ / sems kyi rdo rje la bstod pa sogs
 bstod tshogs dañ / bšes spriñ sogs gtam tshogs dañ / gso ba rig pa dañ /

²⁵ The tentative Sanskrit for the three terms, and accordingly their translations, is based on the Sanskrit-Tibetan equivalences of the sixteen voidnesses in Chap. I, note 17.

amounts to *ātma-graha* (adherence to the view of self). They mean that being “produced by fundamental ground” (**prakṛti-siddha*), “produced by individual characteristic” (**svalakṣaṇa-siddha*), and “produced by intrinsic nature” (**svabhāva-siddha*) is not distinguishable,²⁵ that those are conventional terms, and that all entities are produced in conventional terms likewise. The Prāsangikas maintain that in such a case, they [i.e., the entities] are not [produced] even in conventional terms; and to hold that way [as do the Svātantrikas] is *ātma-graha*.

The Svātantrikas may, in turn, be divided into two [subschools]. The ācāryas Bhāvaviveka and Jñānagarbha, with others, maintain that form (*rūpa*), sound (*śabda*), and so forth, have an entity (*artha*) apart from thought (*citta*), an external entity: they posit unconscious substance (*jadā-svabhāva*). In contrast, ācārya Śāntarakṣita and his followers maintain that form, sound, and so forth, have no entity apart from thought, that there is no external entity, and that a substratum of unconscious substance is not demonstrable. But the assertion by the stupid that all natures (*sarvadharmāḥ*) are our own thought (*citta*) bears no resemblance to the Svātantrika position.

The Prāsaṅgikas, who also maintain an external entity, resemble Bhāvaviveka on this point. The doctrine (*darśana*) of all [four] sections of the *tantras* is Prāsaṅgika.

(b) The Practical Part

The treatises which comment chiefly on practice are the *Bodhicittotpāda-vidhi* (Toh. 3966) by ārya Nāgārjuna, the *Trīśāraṇasaptati* (Toh. 3971) by Candrakīrti, and so forth.

(c) Both Doctrinal and Practical Parts

The treatises which give equal space to doctrine and practice are the *Sūtrasamuccaya* (Toh. 3934) by Nāgārjuna, and the *Śikṣāsamuccaya* (Toh. 3939, the *kārikā*, and Toh. 3940) and the *Bodhisattvacaryāvatāra* (Toh. 3871) by Śāntideva.

Compositions by Nāgārjuna have been mentioned previously. Among his other works translated into Tibetan are the following: the *Dharma-dhātustava* (Toh. 1118), *Lokātītastava* (Toh. 1120), **Nirvikalpastava* (? Toh. 1119, *Nirupamastava*), *Cittavajrastava* (Toh. 1121), and so forth, in the “Collection of Eulogies” (*stava-kāya*); the *Suhṛllekha* (Toh. 4182), and so forth, among the “Letters” (*lekha*); his works on “Medical Sci-

gser hgyur gyi rtsihi bstan bcos sogs dañ / bzo rig pa dañ / h̄jig rten lugs
kyi bstan bcos śes rab brgya pa dañ / skye bo gso thigs la sogs pa yañ
mdzad de bod du hgyur ro /

/ dbu ma phuṇ po lhā pa zla ba grags kyis mdzad zer ba ni kha gYar ro /
/ sṅags phyogs kyi bstan bcos rnames ḥog tu ston no /
/ bkaḥ tha mahi dgoṇs ḥgrel la / lta ba gtso bor ston pa daṇ / spyod
pa gtso bor ston pa daṇ / lta spyod cha mñam du ston paḥi bstan bcos
daṇ gsum mo /

/ de la spyir byams pa dañ hgrel paḥi chos sde ñi śu žes grags te / byams
mgon gyis mdzad paḥi mdo sdeḥi rgyan dañ / mn̄on rtogs rgyan te rgyan
gñis / dbus dañ mthaḥ rnam par ḥbyed pa dañ chos dañ ñid rnam
par ḥbyed pa ste ḥbyed gñis / rgyud bla ma ste byams chos lhaḥo / hphags
pa thogs med kyis mdzad paḥi saḥi dños gži dañ / gži bsdu ba dañ / rnam
grañs bsdu ba dañ / rnam par bṣad paḥi sgo bsdu ba dañ / rnam par
gtan la dbab pa bsdu ba ste sa sde lha / bam po brgya ñer drug go / saḥi
dños gži la sa mañ pos dañ / ñan sa / byañ sa / saḥi go rim mo / theg pa
thun moñ paḥi sdoms mn̄on pa kun las btus / theg chen thun moñ ma
yin paḥi sdoms theg bsds te / sdoms rnam pa gñis so / slob dpon dbyig
gñen gyis mdzad pa la / mdo sde rgyan / dbus mthaḥ rnam ḥbyed / chos
dañ chos ñid rnam ḥbyed gsum gyi hgrel pa / rnam bṣad rig pa / las sgrub
paḥi rab tu byed pa / phuñ po lhaḥi rab tu byed pa / ñi śu pa dañ / sum
cu pahi rab byed de pra-ka-ra-na sde brgyad do / kha cig chos dañ chos

²⁶ This is, however, the possible ascription by Bhavya (Bhāvaviveka) in his *Madhyamakaratnапradipa* (Derge Tg., *Dbu-ma*, Vol. Tsha, 266b-3, 4): "For the meaning of this *in extenso*, one should peruse the *Madhyamakapañcaskandha* composed by the ācārya Candrakirti, the *Tarkajvālā* prepared by myself, and so on" (hdihi don rgyas par slob dpon zla ba grags paḥi žal sña nas mdzad paḥi dbu ma phuṇ po lha pa daṇ / bdag gis bkod pa rtog ge ḥbar ba la sogs par blta bar byaḥo). Since Candrakirti takes up various of Bhāvaviveka's views in his *Prasannapadā* commentary on the *Mūla-Madhyamaka-kārikā*, the two men are exact contemporaries.

ence" (*cikitsā-vidyā*) [i.e., Toh. 4306-4308]; his treatise on making gold (necessarily Toh. 4314, *Rasāyanaśāstroddhṛti*, no author listed), and so forth, among the "Arts" (*śilpa-karmasthāna-vidyā*); the *Prajñāśataka* (Toh. 4328), the *Jantupoṣaṇabindu* (Toh. 4330), and so forth, among the treatises of "common prudent conduct" (*sādhāraṇa-nīti-śāstra*).

The ascription of the *Madhyamaka-pañca-skandha* (Toh. 3866) to the authorship of Candrakīrti is a spurious one.²⁶

The treatises of the *mantra* category [i.e., the *tantras*] will be discussed further on.

(3) COMMENTARIES ON THE LAST WHEEL OF THE LAW

In regard to the basic commentaries on the Last Promulgation, there are three groups of treatises — those showing chiefly doctrine; those showing chiefly practice; and those showing doctrine and practice in equal measure.

Ranging over those categories are the famed twenty treatises of the Law (*chos sde ū ū*) by Maitreya and associated commentaries. Maitreya-nātha composed the two *alaṅkāra*, viz. the *Sūtrālaṅkāra* (Toh. 4020) and the *Abhisamayālaṅkāra* (Toh. 3786); the two *vibhaṅga*, viz. the *Madhyāntavibhaṅga* (Toh. 4021) and the *Dharmadharmatāvibhaṅga* (Toh. 4022); and the *Uttarātantra* (Toh. 4024); they constitute the "five Maitreya expositions" (*byams chos lha*). Āryāsaṅga composed the *Bhūmi-vastu* (Toh. 4035-4037), the *Vastusamgrahaṇī* (Toh. 4039-4040), the *Paryāyasamgrahaṇī* (Toh. 4041), the *Vivaraṇasamgrahaṇī* (Toh. 4042), and the *Viniścayasamgrahaṇī* (Toh. 4038); they constitute the "five *bhūmi* divisions" (*sa sde lha*), a total of 126 sections. The *Bhūmi-vastu* (*sahi dios gži*) comprises the *Bahubhūmika* (*sa mai pos*) (Toh. 4035, entered in Toh. catalog as *Yogācaryā-bhūmi*), the *Śrāvakabhūmi* (Toh. 4036), and the *Bodhisattvabhūmi* (Toh. 4037), in their *bhūmi* sequence [seventeen *bhūmis* in all]. He also composed the two collections, the collection common to the vehicles, the *Abhidharmaśamuccaya* (Toh. 4049), and the uncommon collection of the Great Vehicle (*mahāyāna*), the *Mahāyānasamgraha* (Toh. 4048). Ācārya Vasubandhu wrote the three commentaries (Toh. 4026, 4027, and 4028, respectively) on the *Sūtrālaṅkāra*, the *Madhyāntavibhaṅga*, and the *Dharmadharmatāvibhaṅga*; the *Vyākhyāyukti* (Toh. 4061), the *Karmasiddhiprakarana* (Toh. 4062), the *Pañcaskandhaprakarana* (Toh. 4059), the *Vimśatikā* (Toh. 4056), and the *Triṁśikā* (Toh. 4055); they constitute the "eight *prakarana* divisions" (*pra-ka-ra-na sde bryad*). Some (scholars) do not include his commen-

ñid rnam ḥbyed kyi ḥgrel pa mi ḥdren bar rten ḥbrel gyi mdo ḥgrel
 ḥdren no. / rañ lugs la brgyad du ma ñes te / slob dpon dbyig gñen gyis
 mdzad pa la / rten ḥbrel gyi mdoñi ḥgrel pa dañ / sa lu ljañ pañi mdoñi
 ḥgrel pa dañ / mdo sde sa bcu pañi ḥgrel pa dañ / theg bsdus kyi ḥgrel
 pa dañ / rjes dran gsum gyi ḥgrel pa la sogs pa mañ po yod pañi phyir ro /

 / yum gsum gnod ḥjoms ni / damṣṭa-senañi yin ūñ / ñi khri rnam ḥgrel
 bod na yod pa ni / rgyal po khri sroñ lde btsan kyi yin par bžed pas gñis
 ka dbyig gñen gyi ma yin no /

 / de rnams las byams chos lñahi mdo sde rgyan dañ / ḥbyed gñis dañ
 gsum po bkañ tha mañi dgoñs ḥgrel lta ba sems tsam ston pa ste / de
 yañ mdo sde rgyan gyis lta spyod cha mñam du ston / ḥbyed gñis kyis
 lta ba gtso bor ston te / de la mi mthun pa med do /

 / rgyud bla ma bkañ bar pañi dgoñs ḥgrel lta ba rañ rgyud ston par
 sña rabs pa rnams bžed la / jo nañ pas bkañ tha mañi dgoñs ḥgrel / lta
 ba khoñ gi lta ba ston par bžed do / bla ma rjes bkañ tha mañi dgoñs
 ḥgrel / lta ba sems tsam ston par bžed / bu ston rin po ches bkañ tha
 mañi dgoñs ḥgrel / yañ na dbu ma bstan / yañ na sems tsam bstan gsuñ /
 rañ lugs la rje rin po chehi bžed pas / bkañ bar pañi phyogs mthun gyi
 mdo / bde gšegs sñiñ poñi mdo dañ / gzuñs kyi dbañ phyug rgyal pos žus
 pañi mdo dañ / ye šes snañ ba rgyan gyi mdo dañ / sor moñi phreñ ba
 la phan pañi mdo dañ / ḥphags pa dpal ḥphreñ gi mdo la sogs pañi dgoñs
 pa gtso bor ḥgrel la / dgons pa thal ḥgyur du gnas ſiñ / ḥphags pa thogs
 med kyis kyañ thal ḥgyur du bkral bar bžed de / jo nañ pañi grub mthañ
 la hdi las gnod pa med gsuñ no /

 / mñion rtogs rgyan ni / rgya gar du slob dpon dbyig gñen / phyogs
 glañ / ūñ-nti-pa sogs kyis sems tsam du bkral / ḥphags pa grol sde /
 btsun pa grol sde / señ ge bzañ po / sañs rgyas ye šes žabs / a-bha-ya-

²⁷ The Tōhoku catalog gives Nāgārjuna as the author.

²⁸ The Tōhoku catalog gives Asañga as the author of these three commentaries.

²⁹ Ñi khri stands for the *Pañcaviniśatisāhasrikā* version of the *Prajñāpāramitā*. However, there is no commentary on that version that can be in point here. Ñi khri must be a mistake for ḥbum, and the large commentary on the *Satasāhasrikā* version (Toh. 3807) must be meant here, because Dkon mchog hjigs med dbañ po says (*op. cit.*, idem): / gñis pa grub ste / gser ḥphreñ las phyi ma hdi ḥphañ than gi dkar chag tu btsan po khri sroñ lde btsan gyis mdzad pa ḥphags pa šes rab kyi pha rol tu phyin pa ḥbum gyi rgya cher ḥgrel žes ḥbyuñ bas rgyal pos mdzad pa yin no / žes gsuñs pañi phyir (“And secondly it is proved because it is said in the *Gser ḥphreñ* [Tsoñ-kha-pa’s commentary on the *Abhisamayālambikā*]: ‘Since the ancient ḥphañ than catalog had the entry, ḥphags pa šes rab kyi pha rol tu phyin pa ḥbum gyi rgya cher ḥgrel composed by His Majesty Khri sroñ lde btsan, it was composed by that King’”).

tary on the *Dharmadharmatāvibhaṅga*, but include instead his *Pratītyasamutpādasūtra* commentary (Toh. 3995, the *Pratītyasamutpādādvibhaṅgabhāṣya*). Our own school is not definite in regard to the eight, because there are other writings of Vasubandhu [to be considered as candidates for inclusion], such as the *Pratītyasamutpādasūtra* commentary (Toh. 3995), the *Śālistambaka-sūtra* commentary (Toh. 3986),²⁷ the commentary (Toh. 3993) on the *Daśabhūmika* of the Sūtras, the *Mahāyānasamgraha* commentary (Toh. 4050), the three *Anusmṛti* commentaries (Toh. 3981, 3982, 3983).²⁸

We claim that the commentary (Toh. 3808) on the three *Prajñāpāramitā sūtras*, known as *Gnod ḥjoms*, is by Daṇḍrasena, and that the commentary on the *Ñi khri*,²⁹ which is in Tibet, is by Khri sroṇ lde btsan. Hence, neither of them is by Vasubandhu.

Of those [twenty texts], the two *vibhaṅga* and the *Sūtrālaṃkāra* among the “five Maitreya expositions” are examples of commentaries on the third and last Promulgation; they show the “Thought Only” (*citta-māṭra*) doctrine. The *Sūtrālaṃkāra* expounds doctrine and practice in equal measure; the two *vibhaṅga* expound chiefly doctrine. There is no disagreement in regard to those.

According to the older [Tibetan] scholars, the *Uttaratantra* is a commentary on the Intermediate Promulgation and teaches the Svātantrika position. The Jo-naṇ-pa school, however, maintains that it is a commentary on the Last Promulgation, presenting their own views; and the Bla-ma-rje maintains that it is a commentary on the Last Promulgation and teaches the “Thought Only” (*citta-māṭra*) doctrine. Bu-ston rin-po-che holds that it is a commentary on the Last Promulgation and teaches either Mādhyamika or “Thought Only”. In our own school, the Rje rin-po-che (i.e. Tsoṇ-kha-pa) states that it is a *sūtra* consistent with the category of the Intermediate Promulgation and explains chiefly the *Tathāgata-garbha-sūtra* (Toh. 258), the *Dhāraṇīśvara-rāja-pariprcchā* (alias for the *Tathāgata-mahākaruṇā-nirdeśa-sūtra*, Toh. 147), the *Jñānālokaḥāra-sūtra* (Toh. 100), the *Ārya-arigulimāliya-sūtra* (Toh. 213), the *Śrī-mālā-devī-siṃhanāda-sūtra* (Toh. 92), and so forth. Tsoṇ-kha-pa maintains that its purport is Prāsaṅgika and that the commentary (Toh. 4025) by Āryāsaṅga is also Prāsaṅgika, notwithstanding the opinion expressed in the tenets of the Jo-naṇ-pa.

As to the *Abhisamayālaṃkāra*, in India the ācāryas Vasubandhu, Diṇnāga, Śānti-pa, and so on, explained it as “Thought Only”. Ārya Vimuktasena, Bhadanta Vimuktasena, Haribhadra, Buddhajñānapāda, Abhaya, and so forth, explained it as Svātantrika; and Atīśa explained

sogs kyis rañ rgyud du bkrāl la / jo bo chen po sogs kyis thal ḥgyur du bkrāl lo / bod kyi lo-tsa-ba chen po sogs kyi sna rabs pa thams cad dañ / phyi rabs kyi phal che ba dag bkaḥ bar paḥi dgoñs ḥgrel / lta ba rañ rgyud du bžed la / jo nañ pa bkaḥ tha maḥi dgoñs ḥgrel lta ba dbu ma chen po bstān par bžed / ḥphags señ ges yum gyi dgoñs'ḥgrel du mdzad pa la skur pa ḥdebs so / bla ma rje sems tsam ston par bžed do / rañ lugs la rje rin po chehi bžed pas mñon rtogs rgyan rañ lugs kyi dgoñs pa mthar thug thal ḥgyur du gnas ſiñ / lta sgom gñis gtso bor ston la / bkaḥ bar paḥi dgoñs ḥgrel du bžed do /

/ sa sde lhaḥi lta ba ston paḥi cha rnams sems tsam ston ciñ / bkaḥ tha maḥi dgoñs ḥgrel yin la / byañ saḥi de kho na ñid kyi leḥus lta ba ston ciñ / lhag mas spyod pa ston pas / deḥi leḥu gcig ma gtogs pa dañ / gžan yañ spyod ston paḥi cha thams cad theg pa chen poḥi mdo sde spyiḥi dgoñs ḥgrel lo /

/ sdoms rnam pa gñis ni bkaḥ tha maḥi dgoñs ḥgrel / lta ba gtso bor ston paḥi bstān bcos te / sems tsam ston no /

/ pra-ka-ra-ña sde brgyad ni bkaḥ tha maḥi dgoñs ḥgrel te / sems tsam ston no /

/ brgyad stoñ don bsdus dañ / yum gsum gnod ḥjoms kyis / yum gyi mdoḥi tshig zin gyis dbu ma bstān kyañ / de dgoñs pa can yin / dgoñs pa sems tsam du gnas / žes ḥgrel lo /

it as Prāsaṅgika. All the early and most the latter-day great Tibetan translators declare it to be a commentary on the Intermediate Promulgation, written from the standpoint of Svātantrika. The Jo-nañ-pa say that it is a commentary on the Last Promulgation, and that it teaches the great Madhyamaka, thus casting aspersion on the commentaries by Ārya-Hari [bhadra] on the *Prajñā-pāramitā*. The Bla-ma-rje maintains that it teaches “Thought Only”. Our school maintains, by the position of Tsoñ-kha-pa, that the *Abhisamayālamkāra* is Svātantrika, but is Prāsaṅgika in its ultimate purport (*dgoṇs mthar thug*), that it chiefly shows both doctrine and intense contemplation (*bhāvanā*), and that it is a commentary on the Intermediate Promulgation.

The parts [of the twenty texts] which set forth the views of the “five *bhūmi* divisions”, show “Thought Only”, and constitute commentary on the Last Promulgation. The *tattva* chapter of the *Bodhisattva-bhūmi* teaches doctrine, while the remaining chapters teach practice. Apart from that one chapter, all the others, which set forth the practice, constitute a commentary on the general purport of the *Mahāyāna sūtra* section.

The two collections (i.e. the *Abhidharmasamuccaya* and the *Mahāyānasamgraha* by Āryasaṅga) are commentaries on the Last Promulgation. They are treatises which chiefly teach doctrine; they teach “Thought Only”.

The “eight *prakaraṇa* divisions” (by Vasubandhu) are commentaries on the Last Promulgation and teach “Thought Only”.

The *Aṣṭasāhasrikā-piṇḍārtha* (alias for *Prajñāpāramitāsamgrahakārikā*, Toh. 3809, by Diñnāga) and the commentary called *Gnod ḥjoms* (i.e. Toh. 3808, by Damṣṭrasena) on the three *Prajñāpāramitā sūtras* teach the Mādhyamika by the passages cited from the *Prajñāpāramitā sūtras*; nevertheless their purport is to explain those texts from the “Thought Only” standpoint.

/ gñis pa sñags kyi chos hñkor bskor tshul la bñi / bya rgyud kyi rnam gñag / spyod rgyud kyi rnam gñag / rnal hñyor rgyud kyi rnam gñag / rnal hñyor bla med kyi rgyud kyi rnam gñag go /

/ dañ po la gsum / bya rgyud kyi dbye ba so soñi rnam gñag / bya rgyud kyi dbañ bskur ba dañ sdom pa gzuñ bañi rnam gñag / dbañ thob ciñ sdom pa bzuñ nas lam la slob pañi rnam gñag go /

/ dañ po la / rigs so soñi rgyud kyi dbye ba dañ / bya ba spyiñi rgyud kyi dbye ba ste / rim pa ltar rigs re re bañi sgrub thabs dañ cho ga ston pañi rgyud dañ / rigs thams cad kyi sgrub thabs dañ cho ga spyir ston pañi rgyud do /

/ ho na spyir rigs du yod ce na /

/ bla med la rnam snañ / rin hñbyuñ / hod dpag med / doni grub / mi bskyod pa ste lñia dañ / rigs drug pa rdo rje hñchañ ste drug go / de dag

¹ In Atisa's commentary on his own *Bodhipathapradipa*, namely his *Bodhimñgaradipapañjikä-näma* (Toh. 3948), he classifies the Tantras into seven groups (Dbu-ma, Derge, Khi, 287a-4, ff.): Kriyätantra (*bya bañi rgyud*), Caryätantra (*spyod pañi rgyud*), Kalpatantra (*rtoq pañi rgyud*), Ubbhayatantra (*gñis-kahi rgyud*), Yogatantra (*rnal hñyor gyi rgyud*), Mahäyogatantra (*rnal hñyor chen poñi rgyud*), Anuttarayogatantra (*rnal hñyor bla na med pañi rgyud*). From the examples which he lists under each group, it is obvious that the Mahäyogatantra group became the "Father Tantras" in the Kanjur classification of the Anuttarayogatantra, and that the Anuttarayogatantra group became the "Mother Tantras" in the Kanjur classification of the Anuttarayogatantra. He illustrates the Kalpatantra with the works, *Sgrol ma hñbyuñ bañi rgyud* (possibly *Tärä-bhava-tantra*, Toh. 726), *Dam tshig gsum bkod pañi rgyal po* (*Trisamayavyüharäjä*, Toh. 502), and *Rtoq pa kun las btus pa* (**Kalpasamuccaya*). He illustrates the Ubbhayatantra with the works, *Sgyu hñphrul dra ba* (*Mäyäjälä*, Toh. 466) and *Padma gar gyi dban phyug* (**Padmanartesvara*).

² Mkhaz grub rje mentions only this sixfold group to avoid complications. The "Mother Tantra" of the Anuttarayogatantra, in particular the *Śrî Cakrasamñvara* cycle, may use either a sevenfold or a sixfold classification. Thus Tsoñ-kha-pa in his *Sbas don* (Collected works, Vol. ña) gives a way of classifying the Däkinis into seven families (107a-2, ff.): Vajrasattva, Ratnasambhava, Śrî Heruka *drag poñi rjes su hgro ba*, Amitäbha, Akñobhya, Amoghasiddhi, Vairocana; and mentions that these can be made into six by combining Vajrasattva (the causal Vajradhara) with Heruka (the

CHAPTER THREE

B. THE METHOD OF SETTING THE WHEEL OF THE LAW OF THE MANTRA-YĀNA INTO MOTION

There are four parts: fundamentals of the Kriyā Tantra, fundamentals of the Caryā Tantra, fundamentals of the Yoga Tantra, and fundamentals of the Anuttara-Yoga Tantra.¹

1. FUNDAMENTALS OF THE KRIYĀ TANTRA

There are three parts: fundamentals of the various varieties of the Kriyā Tantra, fundamentals of initiation and holding to vows in the Kriyā Tantra, and fundamentals of learning the path after receiving initiation and holding to vows.

a. *Fundamentals of the various varieties of the Kriyā Tantra*

There are the varieties of Tantras according to the various Families (*kula*), and the varieties of Tantras according to the general Kriyā. Respectively, they are the Tantras which show the evocations (*sādhana*) and rites (*vidhi*) of the individual Families, and the Tantras which show in a general way the evocations and rites for all the Families.

Then, how many Families are there generally?

In the Anuttara, there are the five, Vairocana, Ratnasambhava, Amitābha, Amoghasiddhi, and Akṣobhya, to which Vajradhara is added as the sixth.² Of these Families, the sixth is the highest. After the latter,

fruitional Vajradhara). The sevenfold classification is the basis for the sevenfold series of correspondences as given, for example, by Padmavajra in his *Śrī-Dākārṇavamahāyoginitantrarājavāhikatikā-nāma* (Toh. 1419), Dza, 99b-3, ff. In this listing, the traditional five personality aggregates (*skandha*) are increased to seven by the addition of *jñāna-skandha* and *dharmadhātu-skandha* and identified with the seven mountains, the Himavat, etc.

las rigs drug pa mchog dañ / dehi ḥog nas mi bskyod paḥi rigs mchog go / de dag la rigs dañ rigs can gñis gñis te / rgyal ba rnam snañ rigs dañ / des rgyas ḥdebs paḥi lha rnams rigs can te / des gžan lahañ ḥgreḥo /

/ yo-ga la de bžin gšegs pa / rin po che / padma / las / rdo rjeḥi rigs te lhaḥo / de dag rim pa ltar rnam snañ gi rigs sogs dañ don gcig go / rigs de dag las de bžin gšegs paḥi rigs mchog go /

/ bya spyod la ḥjig rten dañ ḥjig rten las ḥdas paḥi rigs gñis las / phyi ma la de bžin gšegs paḥi rigs / padmaḥi rigs / rdo rjeḥi rigs gsum rim pa ltar mchog dañ / ḥbriñ dañ / tha maḥo / bya rgyud kyi ḥjig rten paḥi rigs la / lñas rtseñ gyi rigs / nor can gyi rigs / ḥjig rten paḥi rigs te gsum mo /

/ de bžin gšegs paḥi rigs la sde tshan brgyad de / rigs kyi gtso bo / rigs kyi bdag po / rigs kyi yum / rigs kyi gtsug tor / rigs kyi khro bo khro mo / rigs kyi pho ū pho mo / de bžin gsegs paḥi rigs su gtogs paḥi byañ sems / der gtogs paḥi lha dañ / klu dañ gnod sbiyin la sogs paḥi sde tshan no /

³ This remark points to the classification of deities by grouping them into the Tantric families, with their existence stated in terms of seals (*mudrā*). They are, so to say, “sealed”. The Sanskrit verb form is *mudryate* (T. *rgyas dgab paho*) in the *Guhyasamājatantra*, Skt. text, 157.9. Moreover, Indrabhūti writes in his commentary on the *Śrīsanpaṭutilaka* called *Smṛtisaṃḍarśanāloka* (Toh. 1197), Derge Ca, 153b-3: “Besides, the expression ‘complete universal *mudrā*’ means that all the sentient beings of the three realms are ‘sealed’ by right knowledge” (yañ na kun du sna tshogs phyag rgya ni khams gsum gyi sems can thams cad yañ dag paḥi ye šes kyis rgyas btab paho).

⁴ These Families are explained in the work *Ārya-Subāhupariprcchā-nāmatantrapiṇḍārthavṛtti* (Toh. 2673), Thu, 101b-2, ff.: The Tathāgata Family means knowing the intrinsic nature of all the natures in the same way as it is, and coming in the same way as the former Buddhas have come. It is accompanied by the Uṣṇiṣa and other *mantra* deities blessed by that (Family) (de bžin gšegs paḥi rigs žes bya ba ni / chos thams cad kyi rañ bžin ji lta ba bžin du mkhyen ciñ / shon gyi sañs rgyas rnams ji ltar gsegs pa bžin du byon paḥi don to / des byin gyis brlabs paḥi gsañ snags kyi lha gtsug tor la sogs pa dañ bcas paho). The Padma Family is Ārya-Avalokiteśvara who sees the sentient beings in the six times of day and night with the eye of compassion undefiled by corruption. It is accompanied by a retinue including Tārā, the *vidyā* blessed by that (Family) to rescue the world (padmaḥi rigs žes bya ba ni / ūn moñ pas ma gos paḥi thugs rjeḥi spyan gyis ūñ mtshan dus drug tu sems can rnams la gzigs pa ḥphags pa spyan ras gzigs dbañ phyug ste / des ḥgro ba bsgral bar byin gyis brlabs paḥi rig snags sgrol ma la sogs paḥi ḥkhor dañ bcas paho). The Vajra Family has the purpose of protecting the Teaching and overcoming inimical elements. Therefore, it blesses into *vajra* (diamond or thunderbolt) that knowledge generated in the Bodhisattva Samantabhadra by the six perfections, and initiates him as Vajrapāṇi by way of the Tathāgatas. It is accompanied by the host of Wrathful Ones and other *mantra* deities given its blessing (rdo rjeḥi rigs žes bya ba ni / bstan pa bsrūn ba dañ / sdañ ba rnams gžom paḥi don du byañ chub sems dpañ kun du bzañ po la pha rol tu phyin pa drug gis bskyed paḥi ye šes de rdo rjer byin gyis brlabs nas / de bžin gšegs pa rnams kyis ḥhyag na rdo rjer dbañ bskur te / dehi byin gyis rlabs bstan paḥi gsañ snags kyi lha khro bo la sogs paḥi tshogs dañ bcas paho).

⁵ These Families are explained in the work of the preceding note, Thu, 102a-4, ff.: The Wealthy Family (*mani-kula*) means the dispelling of the evil of poverty among the sentient beings by Śrī Mañibhadra and others after they have been blessed in the

Akṣobhya is the highest. Each of the Families includes a Progenitor (*kulā*, abbreviation for *kuleśa* = *kula* “family” + *iśa* “lord”) and the Progeny (*kulika*). The victor (*jina*) Vairocana is a Progenitor. The deities created by his seal (*mudrā*) are the Progeny, as are their transformations by him into other deities.³

In the Yoga, there are the five Families, Tathāgata, Ratna, Padma, Karma, and Vajra. In that order they coincide with the Vairocana Family and so on [of the Anuttara terminology]. Among those Families, the Tathāgata Family is the highest.

In the Kriyā and Caryā Tantras, there are both Mundane (*laukika*) and Supramundane (*lokottara*) Families, the latter comprising the three Families, Tathāgata, Padma, and Vajra. They are, respectively, the highest, middling, and lowest.⁴ The Mundane Families of the Kriyā Tantra are these three: Pañcaka-kula (*lñas rtsen*, “five who play with [dice]”), Maṇi-kula, and Laukika-kula.⁵

(I) THE TATHĀGATA FAMILY

There are eight sections to the Tathāgata Family, namely: Lord of the Family (i.e. the Progenitor), Master of the Family, Mother of the Family, Uṣṇīṣa of the Family, Male and Female Wrathful Ones of the Family, Male and Female Messengers of the Family, the Bodhisattvas belonging to the Tathāgata Family, and the group of gods (*deva*), serpents (*nāga*), secret folk (*yakṣa*), and the like, belonging there.

inexhaustible stream of wealth (nor can gyi rigs žes bya ba ni / dpal nor bu bzañ po la sogs pas nor gyi rgyun zad mi šes par byin gyis brlabs nas / sems can gyi dbul bahi gnod pa sel žes bya bahi don to). The Prosperity Family (*pauṣṭika-kula*) is the playing by five, because it is associated with five hundred gems and shows the play by five with dice. It is a term for making successful the prosperity rites which bring issue of sons and increase of wealth (rgyas paḥi rigs žes bya ba ni / nor bu lha brgya dañ ḥgrogs siñ / cho lo lñas rtse bar ston pas lñas rtsen te / des bu tsha ḥphan pa dañ loñs spyod hphel ba rgyas paḥi las grub par byed ces bya bahi tha tshig go). The Family of the Worldlings (*laukika-kula*) consists of the *devas*, *asuras*, and so forth, excepting those in the five Families (Tathāgata, Padma, Vajra, Wealthy, and Prosperity). They offer their individual *mantras* together with the *vidhis* (hjig rten paḥi rigs žes bya ba ni / lña po de rnams la ma gtogs paḥi lha dañ / lha ma yin la sogs pas so sohi gsañ sñags cho ga dañ bcas te phul bahō). “They are rightly included in the three” means that the Wealthy one is included in the Padma Family, that the Prosperity one is included in the Vajra Family, and one should know that the Family of the Worldlings is also generally included under those two. Any not included in those two does not arise through the blessing of the Tathāgata (gsum du yañ dag par bsdus pa ston to žes bya ba ni / nor can ni padmaḥi rigs kyis bsdus so / rgyas pa ni rdo rjeḥi rigs kyis bsdus so / hjig rten paḥi rigs kyañ de dag gi bkab tu phal cher ḥdus par rig par byahō / de dag gis ma bsdus pa rnams ni de bžin gšegs paḥi byin gyi rlabs las byuñ ba yañ ma yin la) ... The Skt. for T. *lñas rtsen* is *pañcaka*, as found in the *Mañj.mūla*, Skt. text 417.18.

/ rigs kyi gtso bo ni bcom ldan ḥdas śā-kya thub paḥo / rigs kyi bdag po ni ḥjam dpal lo /

/ rigs kyi gtso boḥi rgyud kyi skor la / bcom ldan ḥdas gnas gtsaṇ mahi gnas su sa bcu paḥi byaṇ chub sems dpaḥ seṇ geḥi gzugs su sprul paḥi seṇ geḥi khri la bżugs te / ḥkhor gyis ma žus par de bžin gṣegs paḥi yi ge brgya paḥi cho ga phan yon daṇ bcas pa gsuṇs / de las ḥphros nas dam tshig gsum bkod paḥi rgyal poḥi rgyud gsuṇs te / de las rgyal ba śā-kya thub pas dkyil ḥkhor gyi gtso bo mdzad paḥi sgrub thabs bstan / sku gzugs thaṇ ga bya baḥi tshul daṇ / rdul tshon gyi dkyil ḥkhor bya baḥi tshul la sogs pa gsuṇs so / kha cig ḥdi las bdag bskyed bṣad paḥi phyir bya rgyud ma yin spyod rgyud yin zer ba mi ḥthad de / sgrub byed de ma ūes ūiṇ / slob dpon A-bha-ya daṇ / jo bo chen po sogs kyis bya rgyud du bṣad paḥi phyir ro /

/ bcom ldan ḥdas yaṇ pa can gyi groṇ khyer gyi khaṇ pa brtsegs pa na bżugs te / zla ba gsum na mya ūan las bzlaḥo sñam du dgoṇs nas / moḥu gal gyi bu la stoṇ spyi phud kyi ḥjig rten gyi khams kyi dge sloṇ rnams sdus śig ces gsuṇs pas / moḥu gal gyi bus ri rab kyi rtse nas / bde gṣegs slob mar gyur pa gaṇ su dag / ces sogs bsgrags pas dgra bcom pa bži khri daṇ bcas paḥi stoṇ spyi phud kyi ḥjig rten gyi khams kyi dge sloṇ thams cad ḥdus so / de nas ḥphags pa śā-riḥu bus stoṇ gsum gyi stoṇ chen poḥi ḥjig rten gyi khams kyi dge sloṇ thams cad bsdus so / de nas byams pas phyogs bcuḥi ḥjig rten gyi khams thams cad kyi mos spyod nas srid pa tha ma paḥi bar gyi byaṇ chub sems dpaḥ thams cad bsdus so / de nas bcom ldan ḥdas kyis sgo mthaḥ yas pa sgrub paḥi gzuṇs phan yon daṇ bcas pa gsuṇs te / ḥdi las rgyal ba śā-kya thub pas dkyil ḥkhor gyi gtso bo mdzad paḥi dkyil ḥkhor gṇis bstan par ḥgrel pa las bṣad do /

/ yul ma-ga-dhaḥi dri ma med paḥi groṇ khyer ūes bya bar bram ze dri ma med pa legs snaṇ ūes bya bas saṇs rgyas ūan thos daṇ bcas pa gdugs tshod la spyan draṇs te / deḥi skyed mos tshal daṇ ūe bar na mchod rten brñiṇs pa phyag dar gyi phuṇ por soṇ ba ūig las ḥod zer daṇ tshigs su bcad pa sogs byuṇ ba la bcom ldan ḥdas kyis phyag daṇ skor ba mdzad ciṇ spyan chab mdzad pa la ḥkhor rnams kyis rgyu rkyen žus pas / bcom ldan ḥdas kyis mchod rten ḥdiḥi naṇ na de bžin gṣegs pa

* Ye ūes ūiṇ po's *Anantamukhanirhāra-dhāriṇi-vyākhyānakārikā* and *Anantamukhanirhāra-dhāraṇi-tikā*.

(a) **Lord of the Family**

The Lord of the Family is Bhagavat Śākyamuni. The Master of the Family is Mañjuśrī.

In regard to the cycle of Tantras of the Lord of the Family, when the Bhagavat in the pure abode (*śuddhāvāsa*) was seated on a lion throne formed by the Bodhisattvas of the tenth stage who had magically transformed themselves into lions, then without being asked by his retinue he expounded the rite of the hundred syllables of the Tathāgata (*tathāgata-śatākṣara-vidhi*) together with its benefits. Continuing, he pronounced the *Trisamayavyūharājā-nāma-tantra* (Toh. 502), in which he showed the *sādhana* of making Śākyamuni the Lord of the *mandala* (*mandala-nāyaka*), the method of making icons and images, the method of making the *mandala* of powdered colors (*rajomanḍala*), etc. Some claim that it is not a Kriyā, but a Caryā Tantra, for the reason that it explains the “self generation” (*bdag bskyed*). That claim is not valid. Their argument is not convincing because ācārya Abhayākara, Atīśa, and others pronounce it to be a Kriyā Tantra.

When the Bhagavat was staying in the eaved building (*kūṭāgāra*) of the city of Vaiśālī, considering that in three months he would pass into Nirvāna, he said to Maudgalyāyana, “Gather together the *bhikṣus* of the *Sāhasracūḍika* world realms (*lokadhātu*)!” Then Maudgalyāyana proceeded to the summit of Mt. Sumeru and announced, “Whosoever is a disciple of the Tathāgata...”, and all the 40,000 Arhats and all the *bhikṣus* of the *Sāhasracūḍika* world realms assembled. Thereupon Ārya Śāriputra called together all the *bhikṣus* of the *Trisāhasramahāsāhasra* world realms. Thereupon Maitreya called together all the Bodhisattvas of the world realms in the ten directions, beginning with those installed in faith (*adhimukticaryā*), and up to those in their last life (*caramabхavika*). Thereupon the Bhagavat pronounced the *Anantamukhasādhaka-nāma-dhāraṇī* (Toh. 525) and its benefits. In the commentary (Toh. 2695-2696),⁶ it is said that the work teaches two *mandalas* in which Śākyamuni is made the Lord of the *mandala*.

In the city *Vimala of the Magadha district, a Brahmin named *Vimalaprabha invited the Buddha and his disciples to a noon meal. Near his pleasure garden there was an old *stūpa* which had fallen into the aspect of a heap of rubbish and from which light and verses proceeded. The Bhagavat bowed to it and circumambulated it, shedding tears. When his retinue asked him the cause (*hetu*) and condition (*pratyaya*) [for the phenomenon], the Bhagavat said, “It is through the power of the *dhāraṇī*

thams cad kyis byin gyis brlabs paḥi sñiṇ po / gsaṇ ba riṇ bsrel gyi za
ma tog ces bya bahi gzuṇs bžugs te deḥi mthu yin no / žes gsuṇs nas /
deḥi cho ga phan yon daṇ bcas pa gsuṇs so /

/ byaṇ chub rgyan ḥbum da lta bod na tshaṇ ba mi bžugs / sñon gyi
mkhas pa dag gis de draṇs par de bžin gšegs paḥi chos skuhi riṇ bsrel /
sku gduṇ gi riṇ bsrel / sku bal gyi riṇ bsrel rnams / mchod rten du gžug
par gsuṇs te / chos skuhi riṇ bsrel ni gzuṇs rnams so / sku gduṇ gi riṇ
bsrel ni sku gduṇ las byuṇ bahi riṇ bsrel yuṇs ḥbru tsam mo / sku bal gyi
riṇ bsrel ni sku gzugs te / de dag rim pa ltar mchog daṇ ḥbriṇ daṇ tha
mar gsuṇs so /

/ bcom ldan ḥdas ser skyahi groṇ khyer na bžugs te / deḥi tshe ser
skyahi groṇ khyer na bram ze ser skya zla ba žes bya ba bstan pa la ma
dad pa žig yod de / de yid ches paḥi bram ze žig gi rmi lam du ser skya
zla ba žig bdun na ḥchi bar luṇ bstan pa rmis te / de la smras pas / de
ḥjigs skrag nas bcom ldan ḥdas la žus pas / khyod žag bdun na ḥchi bar
hgyur te / mnar med paḥi sems can dmyal bar skye bar hgyur žiṇ / de
nas dmyal ba chen po bcu drug tu rim gyis skye bar hgyur / de nas khyi
daṇ phag la sogs par skye bar hgyur / žes luṇ bstan / des ston pa la skyabs
žus pas / bcom ldan ḥdas kyis / de la ser skyahi groṇ khyer gyi lam gyi
bži mdor mchod rten brñiṇs pa žig yod pa de gsos la / deḥi naṇ du ḥod
zer dri ma med pa rnam par dag paḥi ḥod kyi gzuṇs / žes bya ba ḥdi tshug
cig daṇ khyod tshe nur nas riṇ du htsho bar hgyur žiṇ / śi ḥphos nas de
bžin gšegs pa mi bskyod paḥi saṇs rgyas kyi žiṇ du skye bar hgyur ro /
žes gsuṇs pas / byaṇ chub sems dpaḥ sgrib pa thams cad rnam par sel
bas žus te / gzuṇs chog phan yon daṇ bcas pa gsuṇs sñiṇ / sgrib pa rnam
par sel ba ūid kyis kyaṇ gsuṇs so / de nas phyag na rdo rjes žus nas mchod
pa bya bahi cho ga žib mo rnam gsuṇs so /

/ rten ḥbrel gyi mdo ni / bcom ldan ḥdas yul sum cu rtsa gsum gyi lhaḥi
gnas kyi A-ra-mo-ni-ga lta buḥi rdo leb kyi steṇ na bžugs te / ḥphags pa
spyan ras gzigs dbaṇ phyug gis lha rnams de bžin gšegs paḥi mchod rten
bgyis te / bsod nams bgyi bar htshal na de dag la phan gdags paḥi cho ga
bśad du gsol / žes gsol bas / rten ḥbrel sñiṇ poḥi gzuṇs mchod rten du
gžug paḥi cho ga phan yon daṇ bcas pa gsuṇs so /

⁷ That work (Derge, Rgyud ḥbum, Na, 18a-7, ff.) explains the word *stūpa* as follows: A “*stūpa*” is a *maṇḍala* where all the Buddhas dwell. A “*stūpa*” is a tomb (monument, tumulus) for the corporeal relics of the Nirmāṇa-kāya of all the Buddhas. The Tathāgata, possessed of right speech, has so declared! (mchod rten žes bya ba ni saṇs rgyas thams cad kyi bžugs gnas dkyil hkhor yin no / mchod rten žes bya ba ni saṇs rgyas thams cad kyi sprul paḥi skuhi sku gduṇ gi baṇ so yin no / de bžin gšegs pa yaṇ dag paḥi gsuṇ daṇ ldan pas de ltar gsuṇs so).

⁸ The word *mūrtijā* occurs, e.g., *Mañjuśrī-mūla-tantra*, Skt. text, 596.19.

in this *stūpa*—the *Sarvatathāgatādhīṣṭhāna-hṛdayaguhyadhātukarāṇḍanāmadhāraṇī-mahāyānasūtra*” (Toh. 507), and then he explained its rite and the benefits going along with it.

In Tibet there is at present no complete text of the *Bodhimandala-kṣālaṇīkāra* (Toh. 508). When the former Pandits “invited” it, they said that there are three kinds of relics (*dhātu*) to put into a *stūpa* —⁷ the relics of the *Dharmakāya* of the Tathāgata, the relics of his corporeal substance (*mūrtijā*),⁸ and the relics of his garb. They said that the relics of his *Dharmakāya* are the *dhāraṇīs*, the relics of his corporeal substance are the relics derived from his corporeal substance, even when they are no bigger than a mustard seed, and the relics of his garb are the icons (*bimba* or *pratibimba*); and that in the given order, they are highest, middling, and lowest.⁹

Once when the Bhagavat was in the city of Kapila, there was a Brahmin in that city named Kapilacandra who did not believe in the Teaching. A trustworthy Brahmin dreamed a prophecy that the Brahmin Kapilacandra would die in seven days. Upon being informed of that (prophecy), the latter, frightened, asked the Bhagavat about it. The Bhagavat prophesied, “You will die within seven days and be reborn in the Avīci hell. Then you will be reborn successively in each of the sixteen great hells, and then you will be reborn as a dog, as a pig, and so on.” He asked the Teacher to protect him, and the Bhagavat then said, “Now, at the cross-roads in the city of Kapila there is an old *stūpa*. Repair it and put into it this *Rāśmivimalaviśuddhaprabhā-dhāraṇī* (Toh. 510); thereby your life will be prolonged, you will live a long time, and when you pass away, you will be reborn in the Buddha-field of the Tathāgata Akṣobhya.” Therefore, at the request of the Bodhisattva Sarvanivarṇaśkambhin, he expressed the *dhāraṇī* rite together with its benefits, and Sarvanivarṇaśkambhin himself also expressed it. Then, at the request of Vajrapāṇi, he (the Bhagavat) expressed the fine points of the rite of the offerings to be made.

Concerning the *sūtra* on *Pratītya-samutpāda*, once when the Bhagavat in the Heaven of the the Thirty-three Gods (*trayaśtriṁśat*) was seated on the stone slab called “Like Aramoniga”, Ārya Avalokiteśvara asked him, “Please explain the rite bringing benefit to those gods who seek to create merit by building *stūpas*.” Therefore, the Bhagavat pronounced the *Pratīyasamutpāda-hṛdaya-dhāraṇī* (Toh. 519), including the benefit of the rite of placing it in *stūpas*.

⁷ The classification here is consistent with, but not stated in so many words in that work (Toh. 508), which is presumably the reason for saying “there is no complete text”.

/ gzuṇs phyi ma bži po ḥdi de bžin gšegs paḥi rigs kyi rgyud du gtogs
 par gaṇ gis h̄jog ce na / de dag las mchod rten du gžug paḥi gzuṇs daṇ /
 mchod rten bžeṇs paḥi cho ga la sogs pa bśad ciṇ / mchod rten de thams
 cad de bžin gšegs paḥi mchod rten yin paḥi rgyu mtshan gyis yin no /

/ de bžin gšegs pa bdun gyi sṇon gyi smon lam gyi khyad par rgyas paḥi
 mdo yaṇs pa can du kun dgaḥ bo la gsuṇs śiṇ / de nas h̄jam dpal daṇ /
 skyabs grol daṇ / phyag na rdo rje daṇ / tshaṇs pa daṇ / brgya byin daṇ /
 rgyal po chen po bži daṇ / gnod sbyin gyi sde dpon bcu gñis sogs gyis
 raṇ raṇ gi cho ga smras pa daṇ bcas pa daṇ / de bžin gšegs pa sman gyi
 bla bai-dū-ryaḥi hod kyi rgyal poḥi sṇon gyi smon lam gyi khyad par
 rgyas paḥi mdo hphags pa h̄jam dpal gyis žus pa ūiṇ bkod daṇ bcas pa
 gñis la kha cig mdoḥi phyogs su gtogs te sṇon gyi dkār chag rnams su
 mdor byas paḥi phyir / žes zer ro / kha cig sṇags kyi phyogs su gtogs te /
 slob dpon ūi ba h̄tshos cho ga mdzad ciṇ de yaṇ sṇon du gso sbyoṇ blaṇ
 ba sogs bya spyod kyi cho gaḥi sgrigs daṇ mthun par mdzad paḥi phyir /
 žes pa daṇ / de bžin gšegs paḥi rigs su gtogs žes zer ro / raṇ lugs sṇags
 su gtogs so / gzuṇs thams cad kyi spyiḥi cho ga kun snaṇ gsal ba las kyaṇ
 sṇags su gtogs par bśad do / ḥon kyaṇ rigs gaṇ du gtogs ma ūes so /

/ kha cig śer phyin yi ge ūuṇ ūu sṇags su gtogs te der mu-ni mu-niḥi
 sṇags bśad pas so / ūer zer pa ni sgrub byed ltar snaṇ no /

/ yaṇ kha cig śer sṇiṇ sṇags su gtogs zer te / hphags pa klu sgrub kyi
 mdzad zer baḥi hgrel par rgyal ba śā-kyā thub pas gtso bo mdzad paḥi
 dkyil ḥkhor daṇ / slob dpon dha-ris mdzad zer baḥi hgrel par yum chen
 mo la phyogs bcuḥi saṇs rgyas kyis bskor baḥi dkyil ḥkhor daṇ / slob
 dpon padma ḥbyuṇ gnas kyis mdzad zer bar yaṇ de ltar bśad pa daṇ /
 mnōn rtogs brgyad kyi dbaṇ bskur sogs thams cad rdzun ma ḥbaḥ ūig
 go / bdud bzlog byed tshul yaṇ ḥod gsal ma daṇ gleṇ gži ma sogs yod
 de rtog bzoḥo /

/ kha cig su-rū-paḥi sṇags ḥdi de bžin gšegs pa gzugs mdzes kyi sṇags
 yin pas / de bžin gšegs paḥi rigs kyi rgyud du gtogs žes zer te / ḥdi khol
 phyuṇ las ma ḥgyur bas gaṇ du gtogs dpyad dkaḥo /

/ gser ḥod dam paḥi mdo la kha cig sṇags su gtogs śiṇ de bžin gšegs

Why are the preceding four *dhāraṇīs* included among the Tantras of the Tathāgata Family? It is because they explain the rites of *dhāraṇīs* placed in *stūpas*, the rites of *stūpa* erection, and so forth, and because all those *stūpas* are Tathāgata *stūpas*.

Some claim that the following two works belong to the *sūtra* category, because they are set down as *sūtras* in former catalogues:

1. the *Saptatathāgata-pūrvapraṇidhāna-višeṣavistāra-sūtra* (Toh. 503) spoken to Ānanda in Vaiśālī, and including the voicing of their individual rites by Mañjuśrī, Skyabs grol (S. *Śaraṇamukta), Vajrapāṇi, Brahmā, Śakra, the four great kings, the twelve *yakṣa* generals, and so on;

2. the *Bhagavato bhaiṣajyaguru-vaidūryaprabhasya pūrvapraṇidhāna-višeṣavistāra-sūtra* (Toh. 504), and including [a discussion of] the “field array” (*kṣetra-vyūha*) as requested by Mañjuśrī. Others claim that they belong to the *mantra* category, because the ācārya Śāntarakṣita has composed a rite [based on them] (Toh. 3133, no author listed). He composed it consistent with the structure of Kriyā-Caryā rites, in that he has the preliminaries of observing the Sabbath (*upoṣadha*), and so on. They claim, moreover, that the (two works) belong to the Tathāgata Family. Our own school places them in the *mantra* category. They are also explained as belonging to the *mantra* category in the *Sarvadhāraṇī-maṇḍala-vidhi* (Toh. 3136, by Ratnakīrti), called “Bright sun-rays”. However, the Family to which they belong is not certain.

Some say that the *Svalpākṣara-prajñāpāramitā-sūtra* (Toh. 530 = Toh. 22) belongs to the *mantra* category, because it has the *mantra* “Muni-Muni”. This claim seems reasonable.

Also, some assert that the *Prajñāpāramitā-hṛdaya* (Toh. 531 = Toh. 21) belongs to the *mantra* category. However, the following works are all spurious: the commentary ascribed to Ārya Nāgārjuna (Toh. 2640), in which the *maṇḍala* makes the Jina Śākyamuni the Lord; the commentary ascribed to Dārika-pa (Toh. 2641), in which the *maṇḍala* surrounds the Great Mother with the Buddhas of the ten directions; the commentaries ascribed to Padmasambhava, viz. the one in which he explains that same way, and the one with initiation (*abhiṣeka*) of the eight *abhisa-maya*. Likewise, the *Bdud bzlog byed tshul*, the *Hod gsal ma*, and the *Glen gzi ma* are forgeries.

Some say that the *Surūpa-nāma-dhāraṇī* (Toh. 540) belongs to the Tantras of the Tathāgata Family because it is the *dhāraṇī* of the beautiful body of the Tathāgata; but since the translation is composed of selections only, it is difficult to determine where it belongs.

Some claim that the *Suvarṇa-prabhāsa-sūtra* belongs to the *mantra*

pahi rigs kyi rgyud du gtogs zer / kha cig mdo hi phyogs su gtogs zes zer
 ro / rañ lugs la sñags kyi phyogs su gtogs te / rgya gar ba mañ pos kyañ
 sñags su byas so / de la gser hod dam pa mchog tu rnam par rgyal bahi
 mdo lehu so gcig pa dañ / gser hod dam pa mdo sdehi dbañ pohi rgyal po
 lehu ñer dgu pa dañ / gser hod dam pa mdo sdehi dbañ pohi rgyal po
 lehu ñer gñis pa dañ gsum yod de / gsum gañ gleñ gžihi lehu geig tu
 snañ la / dañ pohi lha mo spobs pa can gyi lehu dañ / gžan gñis kyi
 dbyañs can mahi lehu gcig tu snañ žiñ / lehu de las dbyañs can mahi
 sgrub thabs dañ / šes rab blo hphel gyi cho ga dañ bcas pa gsuñs so /
 rgyal chen bžihi phyogs skyon bahi lehu las rnam thos sras kyi sgrub
 thabs dañ / yid bžin nor buhi gzuñs dañ / ras bris la brten nas dños grub
 sgrub pahi cho ga rnams gsuñs so / lha mo chen mo dpal gyi lehu dañ /
 lha mo chen mo dpal gyis nor bsgrub pahi lehu gñis las lha mo dehi
 sgrub thabs dañ / de la brten nas nor sgrub pahi thabs dañ bcas pa gsuñs
 so / gnod sbyin gyi sde dpon chen po yañ dag šes kyi lehu las / dehi sgrub
 thabs dañ / ras bris la brten nas dños grub sgrub pahi cho ga rnams
 gsuñs so / de thams cad gsum ga la khyad med du snañ ño /

/ rigs kyi bdag pohi rgyud kyi gtso bo ni hjam dpal rtsa rgyud yin te /
 de la lehu sum cu rtsa drug yod ciñ hjam dpal ži khrohi sgrub thabs mañ
 po bstan la / sku gzugs bya thabs kyañ bstan ciñ / bcom ldan hdas mya
 ñan las bzla bahi tshul bstan nas sku gduñ cha brgyad du bgo bar hgyur ba
 dañ / bstan hñzin gyi skyes bu mañ po hbyuñ bar hgyur ba luñ bstan to /

/ hjam dpal dpañ bo gcig tu grub pahi rgyud ces bya ba lehu bži pa
 gcig yod de / de las hjam dbyañs A-ra-pa-tsa-na dkar po gtso hñkhor lña
 ba dañ / A-ra-pa-tsa-na gur gum mdog can gtso hñkhor lña pa gñis kyi
 sgrub thabs chog dañ bcas pa bstan ciñ / rma bya chen mo la brten nas
 tshe bsgrub pa dañ / thog bsruñ ba dañ / rmi lam brtag thabs rgyal ba
 sā-kya thub pa la brten pa dañ / hphags pa spyan ras gzigs dbañ phyug

category, and belongs among the Tantras of the Tathāgata Family. Others claim that it belongs to the *sūtra* category. According to our school, it belongs to the *mantra* category, and many Indian pandits also place it among the *mantras* [i.e. in the Tantra literature]. In connection with that *sūtra*, there are these three works: the **Suvarṇaprabhāsottamavijayasūtra* (Toh. 555, no Skr. title given; apparently translated from Chinese) in 31 chapters; the *Suvarṇaprabhāsottamasūtrendrarāja* (Toh. 556) in 29 chapters; the *Suvarṇaprabhāsottamasūtrendrarāja* (Toh. 557) in 22 chapters. The three have identical introductory chapters. The chapter “Goddess *Spobs-pa-can* (**Devī Pratibhānavatī*)” of the first (recension) appears identical with the Sarasvatī chapter of the other two. Those chapters (No. VII in Nobel’s edition)¹⁰ set forth the *sādhana* of Sarasvatī, together with the rite of expanding insight and cognition (*prajñābuddhivardhana*). The chapters of the four great kings (*catur-mahārāja*, Nobel No. VI), protectors of the quarters, set forth the *sādhana* of Vaiśravaṇa, the *Cintāmaṇi-dhāraṇī*, and the rites of accomplishing *siddhis* by depending on paintings. Both the chapter of Śrī-mahādevī (Nobel, No. VIII) and the chapter of “Securing riches through Śrī-mahādevī” (of the other recensions) set forth the *sādhana* of that goddess, together with the method of accomplishing riches by relying on her. The chapters on the great *yakṣa* general Samjñāya (Nobel, No. XI) set forth his *sādhana* and the rites of accomplishing *siddhis* in dependence on paintings. All those (chapters) reveal no difference between the three (recensions).

(b) Master of the Family

The chief Tantra of the Master of the Family is the *Mañjuśrimūlatantra* (Toh. 543) in 36 chapters. It teaches many *sādhanas* of Mañjuśrī in his peaceful and angry aspects, and also the method of making icons; and it makes prophecies about the distribution of the eight parts of the relics of the corporeal substance after the Bhagavat had shown the method of passing into *Nirvāṇa* and about the arising of many persons who would be “holders of the teaching” (*śāsana-dhara*).

There is also the work, *Mañjuśri-Siddhaikavīra-tantra* (Toh. 544) in four chapters. It teaches the *sādhana* of the white Arapacana-Mañjughoṣa, Lord and retinue amounting to five, and of the saffron-colored Arapacana-Mañjughoṣa, Lord and retinue amounting to five, together with their rites. It also shows the attainment of long life, protection from hail, and the way of interpreting dreams, through relying on

la brten pa dañ / lhaḥi bu žig la brten pa la sogs paḥi las tshogs mañ po bstan / deḥi leḥu gñis pa dañ / ḥjam dpal rtsa rgyud kyi leḥu gñis pa ste / de gñis ka las sku gzugs dañ / mchod rten gyi pad gdan du gžug paḥi dza-mbha-las gtso byas paḥi gnod sbyin pho dgu dañ / nor rgyun du gžug paḥi dza-mbha-las gtso byas paḥi gnod sbyin pho dgu dañ / nor rgyun mas gtso byas paḥi gnod sbyin mo dguḥi ḥkhor lo byed thabs rnams bstan to / a-ra-pa-tsa-na rigs gñis po ḥdiḥi bkaḥ da lta yañ ma chad par yod do / ḥdi khol phyuṇ yin pas gleñ gži dañ rgyud gtad pa sogs med do /

/ rigs kyi yum ni ḥod zer can dañ / gzuṇs grva lña la sogs pa ste /
 / ḥod zer can gyi gzuṇs žes bya ba gzuṇs phan yon dañ bcas pa ston pa žig dañ / ḥod zer can gyi rtogs pa žes bya ba gzuṇs kyi bṣad pa dañ sgrub thabs dañ cho ga žib mo rnams ston pa žig ste gñis so / ḥdi bya rgyud du yid ches paḥo /

/ sgyu ma ḥbyuṇ baḥi ḥod zer can žes bya ba ślo-ka bdun brgya yod pa / ślo-ka stoṇ phrag bcu gñis pa gcig las phyuṇ ba yin zer ba žig yod de / de las lha ū ū rtsa lña pa dañ / bcu gcig pa dañ / lha lña paḥi sgrub thabs dañ cho ga ston la / de bya rgyud yin paḥi dbañ du byas nas zur bkaḥ dañ / cho ga dañ sgrub mchod byed paḥi lag len snañ ste / de las bskyed rim rdzogs rim sogs bla med kyi brda chad mañ po bṣad ciñ / gžan yañ the tshom gyi gži mañ po snañ no /

/ gzuṇs grva lña ni / stoṇ chen rab hjom̄s dañ / rma bya chen mo dañ / so sor ḥbraṇ ma dañ / bsil baḥi tshal dañ / gsaṇ sñags rjes su ḥdzin ma rnams so /

/ de rnams kyi dgois ḥgrel ūānti-pas mdzad paḥi so sor ḥbraṇ maḥi sgrub thabs dañ / bsrūṇ ḥkhor bri thabs dañ / lha mo lñaḥi sgrub thabs dañ gsum yod do /

/ slob dpon dze-tā-ri dgra las rnam par rgyal bas mdzad paḥi gzuṇs kyi cho ga dañ / so sor ḥbraṇ maḥi sgrub thabs dañ / deḥi bsrūṇ ḥkhor

¹¹ The Tibetan term *zur bkaḥ* (specialized promulgation) contrasts with *spyi bkaḥ* (general promulgation) in the classification of Tantric works, for example in *Thob yig*, beginning Vol. I, 174b-2. Mkhas grub rje employs a comparable classification in his present work and chapter, where the final subsection “General Kriyā Tantra” is an illustration of *spyi bkaḥ*.

Mahāmayūrī. It also teaches a great set of rites based on the Jina Śākyamuni, based on Ārya Avalokiteśvara, based on a Devaputra, etc. Its second chapter, as well as the second chapter of the *Mañjuśrīmūlatantra*, teaches the means of making the circle (*cakra*) of the nine male *yakṣas* with Jambhala their Lord and of the nine female *yakṣas* with Vasumdhara their Queen, and of seating them on the lotus seat of the icon and of the *stūpa*. The promulgation of both these Arapacana families is still continued in our own times, but since they are merely excerpts, there are no introductory, admonitory, etc. sections.

(c) Mother of the Family

Here there are Mārīci, the five *Gzūns grva* [or five *viyā-rājñī*, also called the *pañcarakṣā*], etc.

The *Mārīci-nāma-dhāraṇī* (Toh. 564) expounds the *dhāraṇī* together with its benefits. The *Mārīci-kalpa* (Toh. 565) teaches the exposition of the *dhāraṇī* and the fine points of the *sādhana* and rite. These two are assuredly in the Kriyā Tantra.

There is also the *Māyāmārīci-saptaśata-nāma* [the one in 700 ślokas] (Toh. 566) said [in the full title] to be extracted (*uddhrta*) from the one in 12,000 ślokas (*dvādaśasahasra*). It teaches the *sādhana* and rite of the 25 gods, 11 and 5 gods. That work appears to be a specialized promulgation (*zur bkah*)¹¹ governed by the Kriyā Tantra and to show the techniques (*prakriyā*) of performing the rite, *sādhana*, and offerings (*pūjā*). However, it includes much terminology of the Anuttara Tantra, such as the Steps of Production (*utpatti-krama*) and the Steps of Completion (*niśpanna-krama*), and there are many other doubtful spots.

The five *Gzūns grva* are: Sāhasrapramardanī (her *sūtra*, Toh. 558), Mahāmayūrī (her *sūtra*, Toh. 559); Pratisarā (her *sūtra*, Toh. 561), Śitavatī (her *sūtra*, Toh. 562), Mantrānudhāriṇī (her *sūtra*, Toh. 563).

Sānti-pa composed three basic commentaries on them: the *sādhana* of Pratisarā (possibly Toh. 3125, no author listed), the way of drawing the protective circle of Pratisarā (Toh. 3118), and the *sādhana* of the five goddesses (Toh. 3126, the *bsruṇ ba lhāḥi cho ga = pañcarakṣā-vidhi*).

The ācārya Jetāri, "he who has been victorious over the enemy" (Dgra las rnam par rgyal ba), composed a rite of the *Gzūns (grva)* (possibly Toh. 3128, the *Pañcarakṣārcanavidhi*, no author mentioned), a *sādhana* of Pratisarā together with the method of drawing her protective circle (Toh. 3127, the *Mahāpratisarācakralekhanavidhi*), *sādhanas* of the five goddesses (probably Toh. 3119-3123 inclusive), and a work for enabling

ḥbri thabs dañ / lha mo lha gaḥi sgrub thabs dañ / mo gśam gyis srid bsgrub pa sogs yod do /

/ rigs kyi gtsug tor gyi rgyud ni / gtsug tor rnam rgyal / dri med / gdugs dkar la sogs pa ste / rnam rgyal la de bžin gšegs paḥi gtsug tor rnam par rgyal maḥi rtogs pa žes bya ba dañ / ḡan soṇ thams cad yoṇ su sbyoṇ baḥi gtsug tor rnam par rgyal maḥi gzuṇs žes pa dañ / de bžin gšegs paḥi gtsug tor rnam par rgyal maḥi rtogs pa ḡchi bdag gi dbyug pa ḡdzin pa žes bya ba dañ / gtsug tor rnam par rgyal maḥi gzuṇs žes bya ba dañ / gtsug tor rnam par rgyal maḥi rtogs pa žes bya ba dañ lhaḥo / de la dañ po dañ / gsum pa gñis ḡdra min cuṇ zad ma gtogs don gcig tu snaṇ bas ḡgyur khyad du mñon gsuṇ ste / bde ba can gyi žiṇ gi chos yaṇ dag par sdud paḥi phug gi khaṇ bzaṇ du ḡphags pa spyan ras gzigs dbaṇ phyug gis žus na / rgyal ba tshe dpag med kyi gsuṇs šiṇ / gñis ka las lha dgu mar bstan to / ḡchi bdag gi dbyug pa ḡdzin pa žes bya ba yod pa de las gśin rje chos kyi rgyal pos gzuṇs gaṇ gis ḡdzin paḥi slad bžin ḡbraṇs nas bsruṇ bar žal gyis bžes par bṣad do /

/ gñis pa ni bcom ldan ḡdas kyi yul sum cu rtsa gsum paḥi lhaḥi gnas su gsuṇs te / de yaṇ lhaḥi bu šin tu brtan pa žes bya ba la ḡchi ltas phog nas / žag bdun na ſihi phos nas khyi dañ / phag la sogs paḥi ḡro ba bdun tu rim gyis skyes te / mnar med du skye bar mthoṇ nas lhaḥi dbaṇ po brgya byin la skyabs žus pas / kho bos skyabs mi nus so / žes bcom ldan ḡdas kyi druṇ du khrid nas žus pas / bcom ldan ḡdas kyi dbuḥi gtsug tor nas ḡod zer byuṇ ste gzuṇs kyi sgra byuṇ ḡo / de nas lhaḥi bu des žag drug tu gzuṇs kyi bzlas brjod byas pas ḡan ḡror skye baḥi las srib thams cad byaṇ bar gyur to /

/ bži pa las gzuṇs dañ mchod rten du gžug paḥi rnam gžag tsam žig bstan to / lha pa las gtsug tor rnam par rgyal ma lha sum cu rtsa gsum gyi sgrub thabs bstan te / deḥi bkaḥ yaṇ da lta byed par snaṇ ḡo /

/ gtsug tor dri med kyi gzuṇs ni dgaḥ ldan gyi lhaḥi gnas su bžugs te / sum cu rtsa gsum paḥi lhaḥi bu nor buḥi ſniṇ po dri ma med pa žes bya ba la gnod sbyin skar mdaḥ gdoṇ žes bya bas khyod žag bdun na ḡchi baḥi dus byas nas mnar med par skye bar ḡgyur bas / de las skyob paḥi thabs la soms ſig ces smras pas / lhaḥi dbaṇ po brgya byin la skyabs žus

¹² The work Toh. 3129 treats of offerings to the five goddesses preparatory to “inviting” the nine planets in order to accomplish mundane *siddhis*, hence to bring fertility to women.

¹³ This expression occurs in Toh. 595, Derge Kanjur, Rgyud ḡbum, Pha, 238b-4.

barren women to accomplish fertility (probably Toh. 3129, the *Gzah dguhi mchod paḥi cho ga*).¹²

(d) *Uṣṇīṣa* of the Family

Here there are the Vijaya, Vimala, and Sitātapatrā *Uṣṇīṣas*. Five texts belong to *Uṣṇīṣa-vijaya*:

1. *Sarvatathāgatoṣṇīṣavijaya-nāma-dhāraṇī-kalpa-sahita* (Toh. 594),
2. *Sarvadurgatipariśodhanī-uṣṇīṣavijaya-nāma-dhāraṇī* (Toh. 597),
3. *Sarvatathāgatoṣṇīṣavijaya-nāma-dhāraṇī-kalpa-sahita* “holding the club of the Lord of Death” (Toh. 595),
4. *Uṣṇīṣavijaya-dhāraṇī* (Toh. 596),
5. *Uṣṇīṣavijaya-dhāraṇī-kalpa* (Toh. 598).

The first and third of these show slight differences which are, however, due merely to different translations of an identical original. They were pronounced by the Victor Amitāyus at the request of Avalokiteśvara in the hall of the Dharmasaṅgīti Cave of the field Sukhāvatī. Both texts set forth the nine deities. The one containing the expression “holding the club of the Lord of Death”¹³ explains that the Dharmarāja Yama has personally promised to follow and protect those who hold this *dhāraṇī*.

The second text was promulgated by the Bhagavat in the Heaven of the Thirty-three Gods. When the omens of death appeared to the Devaputra *Susthira, he perceived that he would die within a week and would be reborn successively in seven lives as a dog, a pig, and other beings, and then would be reborn in the Avīci Hell. He implored the powerful one of the gods, Indra, for protection, but was told, “I cannot help you”, and was led into the presence of the Bhagavat, whom he implored. From the *Uṣṇīṣa* of the Bhagavat’s head rays of light issued forth, and the sounds of a *dhāraṇī* issued forth. Thereupon the Devaputra muttered the *dhāraṇī* for six days, and all the *karmic* hindrances which cause rebirth in an evil destiny were removed.

The fourth text teaches only the fundamentals of the *dhāraṇī* and of placing it in *stūpas*. The fifth one sets forth the *sādhana* of the 33 *Uṣṇīṣavijaya* goddesses. It is still promulgated in our day.

Regarding the *Vimaloṣṇīṣa-dhāraṇī* (Toh. 599), the Bhagavat was dwelling in the place of the Tuṣita gods. The *yakṣa* Ulkāmukha said to *Vimalamaṇisāra, the son of (one of the) thirty-three gods, “Within seven days you will die and be reborn in the Avīci Hell. Therefore, give thought to a means of rescue from that (fate)!”. He implored the power-

pas / kho bos bskyab par mi nus / žes dgaḥ ldan du bcom ldan ḥdas kyi
 druṇ du khrid nas žus pas / bcom ldan ḥdas kyis / de śi ḥphos nas mnar
 med du skye ūn sdug bsñal ḥdi lta bu myoṇ bar ḥgyur / žes paḥi tshul
 rnams bstan pas / thams cad ḥjigs skrag nas / de las skyobs par žus pas /
 bcom ldan ḥdas kyi dbuḥi gtsug tor nas ḥod zer dpag tu med pa byuṇ
 ūn / gzuṇs kyi cho ga rnams kyaṇ byuṇ ste / cho ga phan yon daṇ beas
 pa gsuṇs so /

/ deḥi dgoṇs ḥgrel slob dpon lhan cig skyes paḥi rol pas mdzad paḥi
 gzuṇs kyi ḥgrel pa daṇ / mchod rten daṇ sa-tshva- bčeṇ baḥi cho ga daṇ
 gniṣ / slob dpon ūi ba htshos mdzad paḥi dri med kyi mchod cho ga rgyas
 pa daṇ gsum yod do /

/ rgyud ūid kyi tshig zin la mchod rten brgya rtsa brgyad bčeṇ baḥi
 spos chuhi dkyil ḥkhor daṇ / mchod rten lna bčeṇ baḥi spos chuhi dkyil
 ḥkhor gcig daṇ gniṣ bṣad ciṇ / ḥgrel bas rigs so soḥi dkyil ḥkhor gsum /
 rigs bsdus paḥi dkyil ḥkhor lna ste / dri med kyi dkyil ḥkhor brgyad bṣad
 do /

/ gdugs dkar la bži yod de / de bžin gṣegs paḥi gtsug tor nas byuṇ
 baḥi gdugs dkar po can gžan gyis mi thub pa phyir zlog pa chen mo žes
 bya ba daṇ / deḥi sten du mchog tu grub pa zer ba btags pa ūig daṇ gniṣ
 yod pa ḥgyur khyad ūn ḥgyur phyi ma dag la / bcom ldan ḥdas kyis yul
 sum cu rtsa gsum paḥi lha gnas chos bzaṇ lhaḥi ḥdun sar gsuṇs so / de
 gniṣ las phyuṇ ba gleṇ gži yod med gniṣ yod pa rim pa ltar lha yul ma
 chuṇ ba daṇ mi yul mar grags te / de dag gi naṇ nas brjod bya yoṇs su
 rdzogs pa ni mchog grub maḥo /

/ deḥi ḥgrel pa slob dpon ūu-ram-ga-wa-rmas mdzad pa gzuṇs tshan pa
 bžir bcad paḥi rig sñags daṇ / gzuṇs sñags daṇ / ūniṇ po daṇ / ūe ūniṇ
 la brten paḥi dkyil ḥkhor bži bṣad pa ūig yod do / deḥi lugs phal che ba
 gžir ḥjog ciṇ / mthaḥ gcig tu ḥkhrul med du mi ḥdzin no /

¹⁴ The translation “tile Buddhas” is after the Sino-Japanese of the title entry of Tōhoku Catalog No. 3080.

¹⁵ The Ārya-Tathāgatośniṣasitātapatrāparājīta-mahāpratyāṅgirāparamasiddha-nāma-dhāraṇī.

¹⁶ The Ārya-Tathāgatośniṣasitātapatrā-nāma-aparājita-dhāraṇī.

¹⁷ The Ārya-Tathāgatośniṣasitātapatre aparājīta-nāma-dhāraṇī.

¹⁸ In Padmavajrā’s *Tantrārthāvatāravyākhyāna* (Toh. 2502), the first two of these terms are explained as follows (Hi, 273b-2, 3): ‘Mantra’ is a term for a male (deity) appearance as well as for the utterance associated with that form. ‘Vidyā’ is a term for a female (deity) appearance as well as for the utterance associated with that method (sñags žes pa ni phohi tshul daṇ gzugs kyis smras paḥi tshig go / rig sñags žes pa ni mohi gzugs daṇ tshul ḥdzin pas gsuṇs paḥi tshig ste). For the use of these terms together with *hṛdaya* and *upahṛdaya*, one may study the *Vajravidāraṇā-nāmadhāraṇī* (Toh. 750) along with its commentaries. In this case, we deal with a *mantra* rather than a *vidyā*. In this *dhāraṇī*, the entire *mantra* section, starting with Namo ratnatra-

ful one of the gods, Indra, for protection, but was told, "I cannot help you", and was led into the presence of the Bhagavat, whom he implored. The Bhagavat preached to him about the suffering he would have when dead and reborn in the Avīci Hell. The Devaputra was thoroughly terrified and implored the Bhagavat to rescue him from that (fate). From the Uṣṇīṣa of the Bhagavat's head innumerable light rays issued forth, and rites of *dhāraṇī* also issued forth. Thereby the rite and its benefit were pronounced.

There are three basic commentaries on the *Vimaloṣṇīṣa-dhāraṇī*: the commentary (Toh. 2688) on the *dhāraṇī*, and the rite (? Toh. 3080, *Sāccha līna gdab-pahi cho-ga*) on building *stūpas* and manufacturing tile Buddhas (*sāccha*),¹⁴ by *Sahajalalita; and the extensive rite of Vimala offerings (Toh. 3068 or 3069) by Śāntarakṣita.

Eight Vimala *maṇḍalas* are set forth. The text of the Tantra itself sets forth the first and second, viz. perfumed-water *maṇḍala* of erecting 108 *stūpas*, and perfumed-water *mandala* of erecting 5 *stūpas*. The commentary sets forth the third, which is a *maṇḍala* of the various families, as well as five concise *maṇḍalas* of the families.

There are four Sītātapatrā texts. There is the *Sarvatathāgatosṇīṣa-sitātapatrā-nāma-aparājitatpratyāgirāmāhā(vidyārājñī)* (Toh. 590), and the second text, which adds "paramasiddha" to the title (i.e. Toh. 591),¹⁵ is a different translation. In those early translations, it is mentioned that the Bhagavat was in the meeting place of the gods "*Sudharma" in the Heaven of the Thirty-three Gods. There are extracts from those two, with introduction (Toh. 593)¹⁶ and without introduction (Toh. 592),¹⁷ which, in the given order, are not insignificant in the world of gods and of inferior renown in the world of men. Among those (four), the one with complete subject matter is the "paramasiddha" (Toh. 591).

Its commentary (Toh. 2689) by Śūramgamarvarma expounds four *maṇḍalas* based on a division of *dhāraṇīs* into four kinds, *vidyā*, *mantra*, *hṛdaya*, and *upahṛdaya*.¹⁸ His interpretation is usually taken as fundamental, but we do not hold it to be entirely infallible.

yāya / namaś caṇḍavajrapāṇaye / mahāyakṣasenāpataye / tadyathā / Om̄ truṭa truṭa, etc., down to the final hūṃ phaṭ, is called the basic mantra (*mūla-mantra*) or the long mantra (*dirgha-mantra*). This entire *mantra*, regarded as sound or as letters, constitutes the Sound God and the Letter God among the Six Gods discussed in a subsequent chapter of Mkhās grub's work. Within the basic *mantra*, there occurs, first the mantra of the leading deity, Vajrapāṇi, and then the utterances expressing his magical acts of appeasing, etc. These are followed by the mantras of the immediate retinue, Vajrakila, Vajradanḍa, Vajramudgara, and Vajracanḍa, and then the utterances expressing their magical acts of appeasing, etc. Thus, the individual *mantra* of Vajrakila is *curu curu*

/ slob dpon tsa-ndra-gau-mis mdzad paḥi sgrub thabs / bsrūṇ ḥkhor
bri thabs / gzuṇs kyi cho ga / gtor maḥi cho ga / ḥkhrul ḥkhor la sogs
pa dpe sna bci yod pa rnams ni tshad ldn kho naḥo /

/ bla ma rdo rje gdan pas mdzad paḥi ūne bar bśad pa žes bya ba dañ /
slob dpon rdo rje rnon pos mdzad paḥi sbyin sreg gi cho ga yañ yod do /
slob dpon padma lcags kyu žes bya ba dañ / slob dpon rdo rje go cha žes
bya bas mdzad paḥi dkyil cho ga gñis yod de / rigs lhaḥi sdom gzuṇs sogs
bśad pas ma dag go / slob dpon tsa-ndra-gau-mis mdzad zer baḥi dkyil
cho ga dbañ bci rdzogs pa soğs bśad pa žig yod de / bod kyis byas paḥi
rdzun ma yin no /

/ gdugs dkar las bśad paḥi legs ldn la bod dag / legs ldn spun gsum
bya baḥi tha sñad byed kyañ mgon po beñ yin no /

/ gtsug tor ḥbar ba ni hjam dpal rtsa rgyud kyi leḥu gcig las bkol ba
yin la / gtsug tor nag mor grags pa ni bod kyi mi ma yin gyis byas par
grags so /

/ sku gzugs kyi nañ du gzuṇs gžug pa la bod dag gis gtsug tor skor gyi
gzuṇs rnams gtsug tor gyi nañ du gžug pa dañ / mdzod spu nor buhi
gzuṇs mdzod spuhi thad du gžug pa sogs kyi rnam gžag byas kyañ / rañ
lugs la rgyud sde goñ ma goñ maḥi gzuṇs goñ du gžug par byed par
bžed do /

/ rigs kyi khro bo khro moḥi gzuṇs ni / bcom ldn ḥdas gnas gtsañ
maḥi gžal med khañ na bžugs paḥi tshe / de bžin gšegs pas hjam dpal
la bskul zin byin gyis brlabs nas hjam dpal gyis / khro bo rnam par rgyal
baḥi rtogs pa gsañ baḥi rgyud ces bya ba gsuṇs te / de la šlo-ka stoñ phrag
bcu gñis pa gcig dañ / de las bsdus pa šlo-ka stoñ phrag gsum pa gcig
dañ gñis yod pa mi yul ni mi bžugs / de las bsdus pa šlo-ka stoñ / leḥu
ñi šu rtsa gcig yod pa las be con mañ poḥi dkyil ḥkhor la sogs pa gšin
rjeḥi gšed kyi dkyil ḥkhor drug / cho ga las tshogs du ma dañ bcas pa
stoñ pa dañ /

caṇḍakilikilā svāhā. After these, there is a new introduction, Namo ratnatrayā ... tadyathā / Om hara hara vajra, etc. down to the first hūṛp phaṭ. This entire subsection is called the *hṛdaya-mantra*, and the individual *mantras* contained in the subsection are also called *hṛdaya-mantras*. These are the *mantras* of the ten wrathful deities in the retinue of the central five deities, namely of Hūmkāra, Vijaya, Niladañḍa, Yamāntaka, Acala, Paramāśva, Aparājita, Amṛtakunḍali, Trailocyavijaya, and Mahābala. Thus, *hara hara vajra* is the *hṛdaya-mantra* of Hūmkāra. Now occurs a new introduction, Namaś caṇḍavajrakrodhāya, and this down to the hūṛp phaṭ is called the *upahṛdaya-mantra*, and the individual *mantras* contained in the subsection are also called *upahṛdaya-mantras*. Thus, *hulu hulu* is the prosperity *upahṛdaya* of Vajrakīla. The final hūṛp phaṭ is preceded by the *upahṛdaya-mantra*, amṛte, which is the *mantra* of the male and female messengers and servants.

¹⁹ For Mgon po beñ, one may refer to Réne de Nebesky-Wojkowitz, *Oracles and*

Only the fourteen “exemplars” (*dpe sna*) composed by ācārya Candragomin are authoritative. They include the *Sādhana* (Toh. 3083), the *Bsrūṇ ḥkhor bri thabs* “Drawing of the protective circle” (Toh. 3086), the *Dhāraṇī-vidhi* (Toh. 3096), the *Balividhi* (Toh. 3084), and the *Hkhrul ḥkhor* (*yantra*) (Toh. 3087).

There are also the *Upadeśa* (Toh. 3110) by Vajrāsana, and the *Homa-vidhi* (Toh. 3105) by the ācārya *Tīkṣṇavajra. The two *maṇḍala* rites by ācārya Padmāñkuśa (i.e. Toh. 3106) and by ācārya Varmavajra (i.e. Toh. 3108) are not “pure” because they discuss the vows, the *dhāraṇīs*, etc. of the five Families (*kula*). There is an explanation which ascribes to the authorship of Candragomin a *maṇḍala-vidhi* which accomplishes the four initiations, but this is a falsehood made by Tibetans.

As to the *Legs ldan* referred to in the (works of) Sitātapatrā, some Tibetans set forth that it is a designation of the *Legs ldan spun gsum*, but it is actually a reference to *Mgon po ben*.¹⁹

The *Gtsug-tor ḥbar-ba* (Toh. 600) is a selection from the first chapter of the *Mañjuśrī-mūla-tantra*. What is popularly known as the *Gtsug-tor nag-mo* is popularly said to be written by the non-humans of Tibet.

With regard to placing *dhāraṇīs* in icons, some Tibetans place the *dhāraṇīs* of the *Uṣṇīṣa* cycle within the *Uṣṇīṣa*, the *dhāraṇīs* of the *ūrṇā* gem by the *ūrṇā*, and so forth. However, our own school maintains that the *dhāraṇīs* of the successively higher Tantra divisions should be placed successively higher.

(e) Male and Female Wrathful Deities of the Family

In regard to the *dhāraṇīs* of the Male and Female Wrathful Deities of the Family, once when the Bhagavat dwelt in the palace of the Pure Abode, he exhorted Mañjuśrī and gave him blessing (*adhiṣṭhāna*). Thereupon, Mañjuśrī pronounced the *Krodhavijayakalpaguhya*, which has 12,000 *ślokas* in its full form and has 3,000 *ślokas* in its abridged form. Neither exists among men. The most abridged form has 1,000 *ślokas* in 21 chapters (Toh. 604). It sets forth the six *maṇḍalas* of Yamāntaka, among which is the *maṇḍala* of Be-coṇ maṇ-po (S. *mahā-danḍa*), as well as many rites (*vidhi*) together with the set of magical acts.²⁰

Demons of Tibet (The Hague, Mouton & Co., 1956). On p. 17 we learn that this form of Mahākāla is characterised by his club, called the *beng*.

²⁰ The expression *las tshogs*, translated here and afterwards as “set of magical acts” refers to the four kinds of magical acts, mentioned specifically later on and annotated in note 32. See F. D. Lessing, *Yung-Ho-Kung* (Stockholm, 1942), Vol. One, p. 151, for a summary table of their purposes; Sanskrit, Tibetan, and Chinese names; colors, and corresponding shape of altar.

/ skul byed maṇi gzuṇs daṇ / rgyal mtshan rtse moṇi dpuṇ rgyan la
sogs pa rnams so /

/ rigs kyi pho ū pho moṇi rgyud ni / bu maṇ po ston paṇi gžuṇs daṇ /
sgo bzaṇ poṇi gzuṇs daṇ / mi rgod rnam par hjoms paṇi gzuṇs la sogs
pa rnams so /

/ mi gYo baṇi rtogs pa žes pa lehū dgu pa gcig yod de sñags btu nor
ba sogs yod pas ma dag go /

/ de bžin gšegs paṇi rigs su gtogs paṇi byaṇ sems ni / dper na spyan
ras gzigs padmaṇi rigs yin yaṇ / de bžin gšegs paṇi rigs kyi dkyil hkhor
gyi naṇ du yod pa lta bu ste /

/ deḥi sde tshan gyi rgyud ni / ūe baṇi sras brgyad kyi mtshan brgya
rtsa brgyad pa re re daṇ / yaṇ hjam dpal gyi mtshan brgyad pa daṇ /
byams pas dam bcas paṇi gzuṇs la sogs pa rnams so /

/ de bžin gšegs paṇi rigs su gtogs paṇi lha daṇ / klu daṇ / gnod sbyin
la sogs paṇi sde tshan gyi rgyud ni /

/ mdo sde sprin chen po la lehū stoṇ phrag brgya yod paṇi lehū gcig
bod du hgyur pa las kluṇi dkyil hkhor daṇ cho ga maṇ po bṣad pa daṇ /
nor rgyun ma daṇ / gzaṇ rnams kyi yum žes bya ba daṇ /

/ bdud rtsi hbyuṇ baṇi gzuṇs žes bya ba chab gtor gyi rgyud de / bcom
ldan ḥdas rgyal poṇi khab na bžugs paṇi tshe / khyim bdag bzaṇ skyoṇ
žes bya bas spos chu la sman daṇ me tog sna tshogs btab pa žig khyer
nas / bcom ldan ḥdas la ḥdi saṇs rgyas daṇ byaṇ chub sems dpaṇ thams
cad daṇ / rigs drug la phul bas phan yon chen po hbyuṇ bar byin gyis
brlab tu gsol žes žus pas / bcom ldan ḥdas kyis bdud rtsi hbyuṇ ba žes
bya baṇi tiṇ ūe ḥdzin la sñoms par žugs nas / sñags drug / phyag rgya
drug / tiṇ ūe ḥdzin drug gsuṇs ūiṇ byin gyis brlabs pa daṇ /

/ yi dvags kha nas me ḥbar ba la skyabs mdzad paṇi gzuṇs žes bya
ba / bcom ldan ḥdas ser skyahi groṇ khyer gyi ūiṇ nya-gro-dhahī kun

In addition, there are the *Cundidevī-dhāraṇī* (Toh. 613), the *Dhvajāgrakeyūra-dhāraṇī* (Toh. 612), and others.

(f) Male and Female Messengers of the Family

In regard to the Tantras of the Male and Female Messengers of the Family, there are the *Bahuputrapratisaraṇa-nāma-dhāraṇī* (Toh. 615), the *Sumukha-nāma-dhāraṇī* (Toh. 614), the *Coravidhvamsana-nāma-dhāraṇī* (Toh. 629), and others.

The *Acalakalpa-tantra* (Toh. 631), in nine chapters, is not “pure” because of errors in the construction of *mantras* (T. *snags btu*).

(g) The Bodhisattvas belonging to the Tathāgata Family

For example, Avalokiteśvara is in the Padma Family, but he is also within the *maṇḍala* of the Tathāgata Family.

The Tantras of that classification are the 108 names (*aṣṭottaraśata-nāma*) of each of the eight close disciples (“near-by sons”, *ñe bahi sras*) (Toh. 634-641, inclusive), as well as the *Mañjuśrī-nāmāṣṭaśataka* (Toh. 642), the *Maitreyapratijñā-nāma-dhāraṇī* (Toh. 643), etc.

(h) Denizens of the Pure Abode

The Tantras in the division of *devas*, *nāgas*, *yakṣas*, etc. belonging to the Tathāgata Family, are as follows:

The *sūtra Mahāmegha* (Toh. 658) in 100,000 chapters is represented in Tibetan translation by only one chapter, which sets forth the *maṇḍala* of *nāgas*, and many rites. There are also the *Vasudhārā-nāma-dhāraṇī* (Toh. 662) and the *Grahamāṭkā-nāma-dhāraṇī* (Toh. 660).

The *Amṛtabhava-nāma-dhāraṇī* (Toh. 645) is a Tantra concerned with offerings to the *pretas*. When the Bhagavat sojourned in Rājagṛha, the householder *Bhadrapāla brought him perfumed water into which he had thrown medicine and flowers, and implored him, “May the Bhagavat bless this water, that it may give rise to great benefit when offered to all the Buddhas and Bodhisattvas and to the six Families.” The Bhagavat thereupon equipoised himself in the *samādhi* called “Arising of the Ambrosia” (*amṛta-bhava*), and expressing the six *dhāraṇīs*, the six *mudrās*, and the six *samādhis*, he gave it his blessing.

Concerning the *Yi dvags kha nas me ḥbar ba la skyabs mdzad pa žes bya bahi gzuṇs* (Toh. 646, “The *dhāraṇī* called ‘Giving safeguard in the

dgaḥ ra ba na bżugs paḥi tshe / kun dgaḥ bos bas mthaḥ la brten pa na / nam smad cig yi dvags kha nas me ḥbar ba žig byuṇ nas khyod žag bdun nas ḥchiḥo / śi nas dmyal bar skyeḥo žes zer ro / bcom ldan ḥdas la žus pas / gtor maḥi gzuṇs cho ga daṇ bcas pa gsuṇs pa daṇ /

/ yaṇ sṇa ma ji lta ba bžin du yi dvags mo žig gis kyaṇ zer ba ston pa la žus pas / gzuṇs daṇ gtor maḥi cho ga gsuṇs pa kha ḥbar maḥi gzuṇs žes bya ba daṇ /

/ ye śes skar mdaḥi chab sbyin la sogs pa rnams so / kam-ka-naḥi gzuṇs kyis bar do la chu sbyin byed pa gaṇ nas kyaṇ ma bśad do /

/ yaṇ tshogs bdag gi gzuṇs bya ba žig daṇ / tshogs bdag gi rgyud ces bya ba leḥu bcu gñis pa gcig yod de / de las tshogs bdag phyag gñis pa gcig daṇ phyag bži pa la sogs paḥi rigs kha yar gyi sgrub thabs daṇ / tshogs bdag la brten nas nor sgrub thabs daṇ / dbaṇ sdud daṇ / drag poḥi las sbyor la sogs pa rnams ston te / de bžin gšegs paḥi rigs su gtogs par sṇa ma rnams bžed do /

/ dpal nag po chen poḥi rgyud ces bya ba leḥu brgyad pa gcig yod de / dpal ldan phyag drug paḥi sgos kyi rgyud yin la / rgyal po miг mi bzaṇ gyis žus śiṇ rta mgrün gyis gsuṇs paḥo / ḥdi kha cig gis de bžin gšegs paḥi rigs su gtogs par bžed la / kha cig gis rta mgrün gyis gsuṇs pa daṇ phyag drug pa ūid kyaṇ spyan ras gzigs yin paḥi phyir padmaḥi rigs su gtogs žes bžed do /

/ padmaḥi rigs kyi rgyud la / rigs kyi gtso bo / bdag po / yum / khro bo / khro mo / rigs kyi bkaḥ ūan pho moḥi rgyud de lnaḥo /

/ rigs kyi gtso boḥi rgyud ni / bcom ldan ḥdas kyis mñan yod du hjam dpal la gsuṇs pa / steṇ phyogs kyi tshe dpag med kyi mtshan brgya rtsa brgyad pa yon tan bsñags pa daṇ bcas pa ste / de la om gsum ma gcig

case of the *preta* with fire streaming from his mouth’”), when the Bhagavat was sojourning in the city of Kapila (i.e. Kapilavastu) in the Nyagrodha grove, Ānanda stopped in an outlying district and in the second half of the night there appeared a *preta* with fire streaming from his mouth who told him, “You will die after seven days; upon dying, you will be born in the Avīci Hell.” He applied to the Bhagavat, who expressed the *dhāraṇī* of the oblations (*bali*), together with the rite.

Again, when in like circumstances a female *preta* spoke, Ānanda applied to the Teacher, who expressed the *dhāraṇī* and rite of oblations (*bali-vidhi*), the *Kha ḥbar maḥi gzuṇis* (Toh. 647, “The ‘Blazing mouth’ *dhāraṇī*”).

There is also the *Ye śes skar mdahi chab sbyin* (Toh. 649), among others. It is nowhere explained how one offers water to a dweller in the intermediate state (*antarābhava*) by means of the *Kārkana-dhāraṇī*.

There are also a *Gaṇapati-dhāraṇī* (Toh. 665), and a *Gaṇapati-tantra* (Toh. 666) in 12 chapters. The latter explains the *sādhanas* of the “partnership family” of the two-armed, the four-armed, etc. Gaṇapati, as well as the taking recourse to Gaṇapati for the means of gaining wealth, the performance of the magical acts of controlling (sentient beings) and of destroying (demons), etc. The former scholars maintained that they belonged to the Tathāgata Family.

There is a *Śrī Mahākāla-tantra* (Toh. 667), in eight chapters, which is, in fact, a *tantra* of Śrī Ṣaḍbhija (“esteemed six-handed one”), and it was pronounced by Hayagrīva at the request of King Ugly-Eyes (*Virūpākṣa). Some maintain that this belongs to the Tathāgata Family, while others maintain that it belongs to the Padma Family because it was pronounced by Hayagrīva and because the Six-handed One himself is Avalokiteśvara.

(2) THE PADMA FAMILY

There are five sections to the Padma Family, namely: Lord of the Family, Master of the Family, Mother, Male and Female Wrathful Deities, and the Male and Female Servants.

(a) Lord of the Family

The Tantra of the Lord of the Family was pronounced by the Bhagavat in the city of Śravasti to Mañjuśrī. It has the 108 names of Amitāyus of the upper quarter, accompanied with praises of his merits. One text

dañ / om gñisma / om puñye puñye žes pañi sñags tshan med pa gcig dañ gñis
yod do / de gñis las / gcig la bde ba can gyi tshe dpag med zer / gcig la
hog min gyi tshe dpag med zer ba mi hñhad de / gñis ka steñ phyogs kyi
tshe dpag med kyi gzuñs su gsuñs pañi phyir / om gñis ma la sñags bar
nas chad pas / mtshan brgya rtsa brgyad ma tshañ ba yin gyi / rgyud so
so ba gñis ma yin no /

/ tshe dpag med hñchi med rña sgrañi gzuñs bya ba bcom ldan hñdas
kyis dge sloñ rnams la bde ba can gyi tshe dpag med kyi mtshan brgya
rtsa brgyad pa yon tan bñhags pa dañ bcas pa gsuñs pa ste / de la sogs
pa rnams so /

/ rigs kyi bdag poñi rgyud ni / spyan ras gzigs kyi rtsa rgyud chen po /
thugs rje chen po padma dra bañi rgyud ces bya ba / bcom ldan hñdas
kyis ri bo-ta-lañi rtse mor gsuñs pa leñu bcu gñis pa / bcu gcig žal lha
stoñ ñis brgya bñi bcu rtsa bdun pañi dkyil hñkhor la sogs pa rtsa bañi
dkyil hñkhor ñi su rtsa bdun dañ / de las hñphros pañi dkyil hñkhor du ma
ston pa žig /

/ don yod žags pañi cho ga žib moñi rgyud ces bya ba / bcom ldan hñdas
kyis ri bo-ta-lañi rtse mor gsuñs pa bsgyur hñphrol lus pa bam po ñi su
rtsa bñi pa gcig yod de / gzuñs dañ cho ga žib mo las tshogs du ma dañ
bcas pa rgyas par ston no / yañ don yod žags pañi gzuñs chuñ ba žig yod
pa ni cho ga žib moñi rgyud kyi stoñ gzuñs kyi skor zur du bkol ba yin
gyi / rgyud logs pa min no / rgyud chen po bcom ldan hñdas kyis bo-ta-
lar gsuñs pa bsgyur hñphrol lus pa žig yod de / de las dkyil hñkhor gcig
bstan to /

/ spyan ras gzigs seiñ gi sgrañi gzuñs che chuñ gñis yod de / chuñ ba
rdo rje gdan du gsuñs la / che ba rgyal po dbañ phyug hñod ces bya ba

²¹ The Ārya-Aparimitāyurjñāna-nāma-mahāyānasūtra.

²² The Ārya-Aparimitāyurjñāna-nāma-mahāyānasūtra.

²³ The mantra section which Toh. 674 lacks is: Om puñye puñye mahāpuñye apari-
mita-āyur-puñya-jñāna-samñbhāropacite.

²⁴ The *Tshe dpag med hñchi med rña sgrañi gzuñs* is not found in the Derge edition
of the Kanjur, but it is listed separately in the *Comparative Analytical Catalogue of
the Kanjur Division* published in Kyoto, a catalogue based on the Peking edition of
the Kanjur. This is presumably the *Hñchi med rña sgrañi gzuñs* quoted in Tsoñ-kha-pa's
Lam rim chen mo, Tashilunpo ed., 91b-6:

/ sañs rgyas bcom bsam mi khyab /
/ dam pañi chos kyañ bsam mi khyab /
/ hñphags pañi dge hdun bsam mi khyab /
/ bsam mi khyab la dad rnams kyi /
/ rnam par smin pa bsam mi khyab /
The Buddha Bhagavat is inconceivable;
The Illustrious Doctrine is also inconceivable;
The Noble Congregation is inconceivable;

(Toh. 674)²¹ is “three-Om’d” (*om gsum ma*), and the second text (Toh. 675)²² is “two-Om’d” (*om gñis ma*). One (i.e. Toh. 675) lacks the *mantra* section “*Om puṇye puṇye...*” and the other (i.e. Toh. 674) has it.²³ Of those two, it is claimed that one represents the Amitāyus of Sukhāvatī and that the other represents the Amitāyus of Akaniṣṭha. That (claim) is not valid, because both have been uttered as the *dhāraṇī* of Amitāyus of the upper quarter (i.e. Akaniṣṭha). The “two-Om’d” one has a *mantra* omission and so does not have the complete 108 names, but there are not two different Tantras.

The *dhāraṇī* called “Immortal drum-roll of Amitāyus” (*tshe dpag med hchi med rña sgraḥi gzuñs*) was proclaimed by the Bhagavat to the *bhikṣus*, along with the 108 names of Amitāyus of Sukhāvatī and praises of his merits (apparently Toh. 676, the *Ārya Aparimitāyurjñānahṛdaya-nāma-dhāraṇī*).²⁴ And there are some other works.

(b) Master of the Family

In regard to the Tantras of the Master of the Family, the great fundamental Tantra (*mūla-tantra*) of Avalokiteśvara is called the *Padmajāla* (Toh. 681) of the great compassion. It was pronounced by the Bhagavat on the summit of Mt. Potala and has twelve chapters. It explains the 27 basic *maṇḍalas*, including the *maṇḍala* of the eleven-faced Avalokiteśvara with 1247 deities, and many *maṇḍalas* deriving from them.

The *Amoghapāśa-kalparājā* Tantra was (also) pronounced by the Bhagavat on the summit of Mt. Potala. A segment (Toh. 686) in 24 sections (*bam po*) was translated. It explains comprehensively the fine points of *dhāraṇīs* and rites together with many sets of magical acts. Moreover, there is a small *Amoghapāśa-dhāraṇī* (Toh. 687) which has been separately printed from the cycle of a thousand *dhāraṇīs* of the (original) *kalpa* Tantra, and so does not belong to a different Tantra. There was (another) segment (Toh. 689, the *Kalparājavidhi*) translated from the great Tantra pronounced by the Bhagavat on the Potala: it explains one *maṇḍala*.

There are two Avalokiteśvara Siṃhanāda *dhāraṇīs*, a larger (Toh. 703), and a smaller (Toh. 704). The Bhagavat pronounced the smaller on the

The maturation of those with faith in the inconceivable
Is inconceivable.

Toh. 676 contains the same in an alternate translation, preceded by the line / bde ba
can gyi bsñags pa brjod (“To speak the praise of Sukhāvatī:”) and followed by the
line / rnam dag žiñ du skye bar ḥgyur (“They are born in the Pure Land”).

mdze nad kyis zin pa gso baḥi don du ḥphags pa hjam dpal gyis žus na bcom ldan ḥdas kyis ri bo-ta-lar gsuṇs te / de la sogs paḥi spyan ras gzigs kyi skor maṇ du yod pa rnams so /

/ rigs kyi yum gyi rgyud ni / gtso che ba de bžin gšegs pa thams cad kyi yum sgrol ma las sna tshogs ḥbyuṇ baḥi rgyud ces bya ba leḥu sum cu rtsa lñā pa gcig yod do / deḥi leḥu gsum par sgrol maḥi bstod pa phyag ḥtshol ū ſu rtsa gcig ma rgya skad sor bžad du yod do / kha cig gis de dañ phyag ḥtshal ū ſu rtsa gcig ma zur du bkol ba gñis don mi gcig / zur du bsgyur ba de bla med kyi rgyud las yin te / slob dpon ū ſi ma sbas pas bla med du bkral bas so / žes zer yañ / ḥgrel byed kyis de ltar bkral na / de gñis don mi gcig mi dgos te / hjam dpal mtshan brjod slob dpon sgeg paḥi rdo rje dañ / ñag dbañ grags pas yo-gar bkral / dus ḥkhor ḥgrel chen gyis bla med du bkral / ḥphags pa lhas kyañ / a ni yig ḥbru kun gyi mchog / ces sogs drañ nas rdzogs rim gyi don can du bśad pa bžin no /

/ sgrol maḥi mtshan brgya rtsa brgyad pa sems can rnams h̄jigs pa brgyad las skyob paḥi don tu phyag rdor gyis žus nas spyan ras gzigs kyis gsuṇs pa žig yod do / de la brten nas slob dpon tsa-ndra-gau-mis sgrub thabs brgya rtsa brgyad las tshogs dañ bcas pa dañ / phyag ḥtshal ū ſu rtsa gcig la brten paḥi sgrub thabs ū ſu rtsa gcig / las tshogs dañ bcas pa mdzad do /

/ gžan yañ sgrol maḥi skor phran tshegs du ma dañ bcas paḥo /

/ rigs kyi khro bo khro moḥi rgyud la / dpal rta mgrün gyi rtogs pa bdun cu pa la sogs paḥi rgyud chen po rnams bod du ma ḥgyur / ha-yagrī-baḥi gzuṇs žes bya ba khol phyuṇ žig ḥgyur ro / ri khrod ma lo ma can gyi gzuṇs žes bya ba gzuṇs dañ cho ga cuṇ zad ston pa žig dañ / parṇa-śa-ba-riḥi mdo žes kyañ bya / rtogs pa žes kyañ bya ba / sgrub thabs

²⁵ The *Mañjuśrī-nāma-saṅgīti* was edited by I. P. Minaeff in *St. Petersburg University, Historo-Philological Faculty*, Vol. 16 (1885), pp. 137, f. The quoted passage occurs in the verse on p. 140, lines 1-2:

/ tadyathā bhagavāṇ buddhaḥ saṃbuddho 'kārasaṃbhavaḥ /
/ akāraḥ sarvavarṇāgryo mahārthaḥ paramākṣaraḥ //

Vajrāsana, and he pronounced the larger on the summit of Mt. Potala at the request of Ārya Mañjuśrī in order to cure King *Iśvaraprabha of leprosy. Those and many others are in the cycle of Avalokiteśvara.

(c) Mother of the Family

The most important Tantra of the Mother of the Family is the *Sarvatathāgata-mātṛtārā-viśvakarma-bhava-tantra-nāma* (Toh. 726) in thirty-five chapters. In its third chapter are praises of Tārā left in the original Sanskrit language, the “Twenty-one Salutations to Tārā” (*namastāre ekavimśati*). Some claim that these praises are not identical with the isolated text of twenty-one salutations (Toh. 438, the *Namastāre ekavimśatistotra-guṇahitasahita*) and that this separate translation is in the Anuttara Tantra because it has commentary in the Anuttara manner by the ācārya Sūryagupta (i.e. Toh. 1685-1689, inclusive). Now, when a commentator comments that way, there is no necessary implication that those two are not identical. [For example,] the *Mañjuśrī-nāma-saṃgīti* (Toh. 360) has been commented upon in the Yoga manner by the ācāryas Līlavajra (i.e. Toh. 2533) and *Mañjuśrīkīrti (i.e. Toh. 2534); but the great commentary on the Kālacakra (Toh. 845, the *Vimala-prabhā*) comments on it in the Anuttara manner, and Āryadeva explained it as having the meaning of the Steps of Completion [of the Anuttara Tantra] when he quoted the passage, “‘A’ is the foremost of all letters...” (*akārah sarvavarnāgryo...*).²⁵

There is also the *Tārā-nāmāṣṭaśataka* (Toh. 727 and 728), which was pronounced by Avalokiteśvara at the request of Vajrapāṇi for the sake of protecting the sentient beings against the eight dangers. On the basis of that text, the ācārya Candragomin composed the *Aṣṭaśatasādhana* (Toh. 3665), including the set of magical acts; and on the basis of the *Namastāre ekavimśati*, he composed the *Ekavimśatisādhana*, including the set of magical acts (probably his works Toh. 3669-3670 are all meant).

Moreover, there are numerous minor texts in the cycle of Tārā.

(d) Male and Female Wrathful Deities of the Family

In regard to their Tantras, the great Tantras, such as the Śrī *Hayagrīva-saptati*, were not translated into Tibetan. A selection entitled *Hayagrīva-dhāraṇī* (Toh. 733) was translated. The *Parṇāśavari-nāma-dhāraṇī* (Toh. 736) sets forth a sketch of the *dhāraṇī* and rite; and the *Parṇāśavari-sūtra* (Toh. 735), also referred to as the (*Parṇāśavari-*) *kalpa*, sets forth

dañ cho ga dañ las tshogs cuñ zad ston pa žig yod de / de gsum khas med do /

/ rigs kyi bkaḥ ſan pho moḥi rgyud ni / phyir mi ldog pa stobs chen kyi mdo dañ / dpal chen moḥi mdo la sogs pa rnams so /

/ rdo rjeḥi rigs la yañ rigs kyi gtso bo / bdag po / yum / khro bo / khro mo / pho ſa / bkaḥ ſan pho moḥi rgyud rnams las /

/ rigs kyi gtso boḥi rgyud ni / ſan soṇ thams cad yoñ su sbyoñ ba / mi ḥkhrugs paḥi gzuñ ſes bya ba žig yod de / bu ston rin po che la sogs pa ſna ma rnams kyis rdo rjeḥi rigs kyi gtso bor mdzad gdaḥ ſiñ / de las gžan paḥi mtshan gži ḥdzin rgyud yañ mi snañ no /

/ rigs kyi bdag po ni phyag na rdo rje yin te / deḥi rgyud ni rdo rje sa ḥog gi rgyud la ḥgyur mi gcig pa gsum snañ ste / leḥu ſer lha pa sa pañ gyis bsgyur ba dañ / leḥu bcu gsum pa zañs dkar lo-tsā-ba ḥphags pa ſes rab kyis bsgyur ba dañ / leḥu bdun ma dge sloñ byaḥi gdoñ ba can gyis bsgyur ba rnams so / yañ ḥbyuñ po ḥdul byed kyi rgyud dañ / rdo rje gtum poḥi rgyud la rtsa rgyud gcig / deḥi rgyud phyi ma gcig / phyi maḥi yañ phyi ma gcig rnams yod do /

/ rdo rje rnam ḥjoms kyi gzuñ la ſlo-ka ſer lñar lo-tsā-ba rnams kyis mdzad do / de rdo rje gdan du gsuñ par kha cig smra ba la / slob dpon chen po ſañs rgyas gsañ bas / bsam gyis mi khyab paḥi mdo ſes bya ba drañs nas / rdo rje gdan ni mñon par byañ chub paḥi gnas yin pas / de bdud ḥdul baḥi gnas yin gyi / sems can gžan ḥdul baḥi gnas ma yin pas

²⁶ The Gelugpa school obviously classifies the *Vajracanḍa-tantra* among the Kriyātantras, but the Tohoku Catalog numbers show that it was classified as Anuttara by the former lamas. In the Derge edition of the *Rgyud ḥbum*, the Anuttarayogatantra has numbers 360-478, Yogatantra numbers 479-493, Caryātantra numbers 494-501, and Kriyātantra numbers 502-827.

²⁷ This is the position of Sabari-pa's commentary called *Ratnamālā* (Toh. 2686).

a sketch of the *sādhana*, rite, and set of magical acts. Those three are the only ones extant.

(e) Male and Female Servants of the Family

The Tantras in this section are the *Balavatī-nāma-pratyāngirā* (Toh. 737), the *Mahālakṣmī-sūtra* (Toh. 740), and so on.

(3) THE VAJRA FAMILY

There are also five sections to the Vajra Family, namely: Lord of the Family, Master, Mother, Male and Female Wrathful Deities, and Male and Female Servants.

(a) Lord of the Family

Concerning the Lord of the Family, there is a *dhāraṇī* of Akṣobhya which purifies all the evil fates (Toh. 743, *Sarvakarmāvaraṇaviśodhanī*); but whether that belongs to the Tathāgata Family or to the Vajra Family needs to be investigated. Bu-ston rin-po-che and other former authorities take it as belonging to the Lord of the Vajra Family, and there is no other Tantra possessing the basic characteristics.

(b) Master of the Family

The Master of this Family is Vajrapāṇi. His Tantra is the *Vajra-pātāla-tantra*. There exist three translations, which (however) are not identical. The edition with 25 chapters was translated by the Sa-skya pāṇḍita (i.e. Toh. 744, the edition of the Derge Kanjur); the edition with 13 chapters, by Hphags-pa śes-rab, the translator of Zains-dkar; and the edition with 7 chapters, by bhikṣu Bya-gdoñ-ba-can. Moreover, there is the *Bhūta-ḍāmara-tantra* (Toh. 747); and there is the *Vajracanḍa-tantra*, which has a Fundamental Tantra (Toh. 458), a Continuation Tantra (Toh. 459), and a Continuation of the Continuation (Toh. 460).²⁶

The *Vajravidāraṇā-nāma-dhāraṇī* (Toh. 750) has been rendered into 25 *ślokas* by the translators. Some say it was recited on the Diamond Seat (*vajrāsana*).²⁷ However, the great instructor (*mahā-ācārya*) Buddha-guhya, quoting the *Acintya-sūtra* (possibly Toh. 47, the *Tathāgatācintyāguhyanirdeśa-sūtra*), objects saying that the Diamond Seat, being the place of Revelation-Enlightenments (*abhisambodhi*), is the place

der ma gsuṇs so / žes bkag nas / rdo rje lhun poḥi ri rab kyi zom žes bya
 ba phyogs mtshams thams cad rdo rjes bltams pa žig ri bo mchog rab
 kyi śar lhoḥi phyogs na yod pa de na bcom ldan ḥdas bżugs paḥi tshe /
 rgyal po ma skyes dgraḥi miñ gi rnam graṇs rgyal po log paḥi sñiñ po
 žes bya bas yab rgyal po gzugs can sñiñ po chos dañ ldan pa bkroṇs /
 mi dge bcuḥi khriṁs bcaḥ bsogs kyis skye bo rnams mi dge ba byed du
 bcug pas h̄jig rten gyi h̄byuṇ po dkār phyogs la dgaḥ ba rnams stobs
 ūnams śiñ / nag phyogs la dgaḥ ba rnams stobs rgyas te / nad la soḡs pas
 skye bo rnams sdug bsñal bar gyur pas / rgyal chen bžis bcom ldan ḥdas
 kyi druṇ du phyin nas / de dag las skyob paḥi thabs žus pas / bcom ldan
 ḥdas kyis phyag na rdo rje la de dag skyobs paḥi thabs la soms śig / ces
 bskul bas / phyag na rdo rjes sañs rgyas kyi mthu dañ / sañs rgyas kyi
 byin gyis brlabs kyis rdo rje rnam h̄joms kyi skur gyur nas smras par
 bśad ciñ /

/ de la leḥu brgya rtsa brgyad yod paḥi nañ nas bod du h̄gyur pa ḥdi
 leḥu dañ po yin la / leḥu lhag ma rnams deḥi rgyud phyi ma yañ yin /
 bśad rgyud kyañ yin pas / rgyud do cog gi rtsa ba ste / žes bśad paḥi don
 leḥu dañ po ḥdi leḥu lhag ma thams cad kyi rtsa rgyud du ston par zad
 kyi / ḥdi rgyud sde bži po thams cad kyi rtsa bar bśad par ḥchad pa don
 min no / leḥu brgya rtsa brgyad du ma gtogs paḥi rnam h̄joms kyi bśad
 rgyud rdo rje ri rab khañ bu brtsegs paḥi gzuṇs žes bya ba žig bod du
 h̄gyur te /

/ de dag rigs kyi bdag poḥi rgyud la gtso bo yin la / phran tshegs du
 ma dañ bcas pa h̄gyur ro / sme brtsegs kyi gzuṇs ni sa pañ soḡs thugs
 gtsigs che bar mdzad ciñ / bu ston rin po che soḡs rgyud rnam dag yin
 min the tshom gyi gźir mdzad do /

/ rigs kyi yum gyi rgyud la / me lce h̄bar maḥi gzuṇs žes bya ba yod do /

where Māra (the evil principle) was overcome, but that no other beings were overcome there [while other beings are overcome by that *dhāraṇī*], for which reason it was not pronounced there. As a matter of fact, it was presented when the Bhagavat was residing on the South-east side of the noblest of mountains — the peak of Sumeru, the diamond heap, the edges of which consist of diamond (*vajra*). King Ajātaśatru, one of whose names is “King degenerate heart”, had killed his father, the pious King Bimbisāra. By repeated imperial directives displaying the ten sinful deeds, men were installed in sinful conduct, so that of worldly creatures those who delighted in the righteous side found their power destroyed, while those who delighted in the wicked side found their power greatly enhanced, and men were suffering with illness and so on. For that reason, the Four Great Kings appeared before the Bhagavat and asked for a means of protection against those (delighting in the wicked side). The Bhagavat exhorted Vajrapāṇi, “Think of a means of protection against them!” Then, through the power of the Buddha and through the blessing of the Buddha, Vajrapāṇi assumed the *vajra-vidāraṇa* body (the body which shatters all impediments) and explained (the means) in speech.

That (original Tantra) had 108 chapters, but only the first one was translated into Tibetan. The remaining chapters not only constituted a Continuation Tantra, but also an Explanatory Tantra for that (first chapter). Thus, the statement (in the *Vajravidāraṇā-dhāraṇī*), “It is the fundamental one of all the Tantras”, means that this first chapter is the Fundamental Tantra for the remaining chapters, and does not mean that this Tantra is fundamental to all the four Tantra divisions (i.e. the Kriyā, etc.). An Explanatory Tantra of the (*Vajra*)-*vidāraṇā* that was not among the 108 chapters, entitled *Vajrameruśikharā-kūṭāgara-dhāraṇī* (Toh. 751), has (also) been translated into Tibetan.

Those are the chief Tantras of the Master of the Family and have been translated together with a number of minor texts. The *Bhurkumkūṭa-dhāraṇī* (Toh. 756) was highly esteemed by the Sa-skya paṇḍita and others, but Bu-ston rin-po-che and others hesitated to declare it either a pure or an impure Tantra.

(c) Mother of the Family

In regard to her Tantra, there is the “*Dhāraṇī of the Blazing Flames*” (i.e. Toh. 752, the *Anala-pramohani-dhāraṇī*).

· / rigs kyi khro bo khro möhi rgyud la bdud rtsi thab sbyor žes bya ba yod do /

/ rigs kyi pho ſa dañ bkaḥ ſan pho möhi rgyud la stobs po chehi gzuñs dañ / rdo rje lu gu rgyud dañ / rdo rje mchu dañ / rdo rje gnam lcags mchu la sogs pa rnams rnam dag yin ſiñ / stobs po chehi gzuñs dehi rigs kyi khro bohi gzuñs su hoñ rgyu ḥdra ba žig snañ na hañ / ſna ma rnams kyis rigs kyi pho ſa dañ / bkaḥ ſan pho möhi skor du bgrañs gdah ho / rdo rje lcags mchu dañ / lcags mchu nag po dañ / khyuñ ḡsog ḥbar ba sogs rdzun ma du ma snañ no /

/ h̄jig rten pahi rigs la gsum las / nor can gyi rigs la / nor bu bzañ pohi gzuñs dañ / dehi rtogs pa dañ / gnod gnas dbañ po h̄byuñ bahi rtog pa ste / ja-mbha-la ser pohi rtogs pa gzuñs dañ dbañ bskur sogs ston pa dañ / gar mkhan mchog gi rtog pa rnams te /

/ ḥdi la kha cig gis rnam sras gar mkhan mchog ces zer ſiñ / rnam sras drag por smra ba mi ḥthad de / bcom ldan ḥdas lcañ lo can gyi pho brañ na bžugs pahi tshe ḥkhor der ñal bsos pohi bu gar mkhan mchog ces bya ba žig kyañ ḥdug go / dehi tshe rgyal po rnam thos sras kyis bcom ldan ḥdas la ḥkhor mañ pohi slad du rig ſnags gsuñ bar gsol ba btab pas / bcom ldan ḥdas kyi sku las hod zer dpag tu med pa byuñ / h̄jig rten gyi khams mthah̄ yas pa snañ bar byas / slar ḥdus nas ñal bsos pohi bu gar mkhan mchog gi spyi bor žugs pas gar mkhan mchog skad cig gis khro bo chen por gyur nas / bcom ldan ḥdas kyi spyan ſnār rañ gi rig pa smras pas / bcom ldan ḥdas kyis de dag nus pa can du byin gyis brlabs ſiñ / de dag gi las tshoñs rgyas par gsuñs par bśad de / dehi lehu bcu pa yan gyis gar mkhan mchog ñid kyi rig ſnags dañ las tshogs sogs ston ciñ / lehu bcu gcig par gnod sbyin gyi sde dpon chen po yañ dag ſes kyis / bcom ldan ḥdas la / rnam thos sras la miñ gi rnam grañs du yod žus pas / bcom ldan

²⁸ According to Mkhlas grub rje's explanation of this work, following immediately, the Tohoku Catalog is in error to assign two numbers, 766 and 767. What that catalog calls no. 767 is actually the eleventh chapter onwards of the same work.

(d) **Male and Female Wrathful Deities of the Family**

The Tantra here is the *Kuṇḍalyamṛta* (Toh. 755).

(e) **Male and Female Servants of the Family**

Concerning the Tantras belonging to the Male and Female Messengers and Servants of the Family, the *Mahābala-dhāraṇī* (Toh. 757), the *Vajrasrṅkhala-tantra* (Toh. 758), the *Vajratuṇḍa* (Toh. 759), the *Vajralohatuṇḍa* (Toh. 760), and so on, are pure. The *Mahābala-dhāraṇī*, while showing some cause for being placed among the *dhāraṇīs* of the Wrathful Deities of the Family, was classified by the older authorities in the cycle of the Male and Female Messengers and Servants of the Family. There are also a number of counterfeit texts, such as the *Rdo rje lcags mchu* the *Lcags mchu nag po*, and the *Khyūn gṣog ḥbar ba*.

(4) MUNDANE FAMILIES OF THE KRIYĀ TANTRA

(a) **The Wealthy Family (maṇi-kula)**

Here there are the *Maṇibhadra-dhāraṇī* (Toh. 764); its *Kalpa* (Toh. 765, the *Maṇibhadrayakṣasena-kalpa*); the *Jambhalajalendrayathālabdha-kalpa* (Toh. 770) which teaches how to imagine the Yellow Jambhala, the initiation, etc.; and the *Nartakapara-kalpa* (Toh. 766-767).²⁸

In regard to the last-mentioned work, some claim that Vaiśravaṇa is the *nartakapara* ("unexcelled dancer"), but it is not valid to declare the latter Vaiśravaṇa, as has been done emphatically. Thus, (the Tantra says that) at the time when the Bhagavat was residing in his palace "Willow Leaves" (*atākāvati*) there also lived at the same place among his retinue the son of Viśrama, called Nartakapara. At that time, King Vaiśravaṇa requested the Bhagavat to express the *vidyā-dhāraṇī* on behalf of the large retinue. Consequently, immeasurable rays of light, which illumined an infinity of world systems (*lokadhātu*), issued from the body of the Bhagavat. Then those rays returned and, converging, entered the crown of the head of Viśrama's son, Nartakapara; and Nartakapara instantly became a great wrathful deity (*mahākrodha*) and uttered in front of the Bhagavat his own *vidyās*. After the Bhagavat had made them efficacious by his blessing, he explained in detail the magical acts connected with those *vidyās*; and so all the chapters up to the tenth set forth the *vidyā-dhāraṇīs* and set of magical acts, etc. of

ḥdas kyis phyag na rdo rje byin gyis brlabs te / phyag na rdo rjes rnam thos sras kyi miñ gi rnam grañ śin tu mañ po gsuñs paḥi nañ du ḥal bsos pō žes bya ba miñ gi rnam grañ gcig tu byuñ bas / gar mkhan mchog rnam sras kyi bu yin gyi / rnam sras ūñid ma yin no / leḥu bcu gsum pa dañ bco lña bas rnam sras kyi cho ga dañ las tshogs sogs ston / leḥu gžan gyis gžan ston no /

/ gžan phran tshegs du ma dañ bcas pa bod du ḥgyur ro /

/ lñas rtsen gyi rigs la / me-kha-laḥi gzuñs žes bya ba yod de / bcom ldan ḥdas rgyal poḥi khab na bžugs paḥi tshe / sgra gcan zin bzañ po la srin po žig gis bsdigs pas hñjigs skra gnas / bcom ldan ḥdas kyi druñ du ūñ ūñ mchis te / bcom ldan ḥdas la žus pas / bcom ldan ḥdas kyis me-kha-laḥi gzuñs žes bya ba gsuñs te / gnod sbyin žig gis phul baḥi rig sñags ſig go /

/ hñjig rten paḥi rigs la rig sñags kyi rgyal mo dbug chen mo žes bya ba yod de / tho rañs ſig bcom ldan ḥdas kyi druñ du ḥbyuñ po thams cad kyi dbañ po ser skyā žes bya ba mche ba gtsigs pa žig byuñ nas / bcom ldan ḥdas bdag ni ḥbyuñ po thams cad kyi dbañ po lags te / bdag bkres pa na dbug btañ bas gañ la reg paḥi sems can de dag rims nad kyis btab par ḥgyur ūñ / de dag gi srog bdag gi zas su zaḥo / gañ gis rig sñags ḥdi ſes pa de dag la dbug btañ baḥi gnod pa ḥbyuñ bar mi ḥgyur gyis gsan du gsol / žes rig sñags smras te / phyin chad dbug btañ baḥi gnod pa mi byed par dam bcas ūñ dge bsñen byas par bṣad do /

/ bya ba spyiḥi rgyud la / gsañ ba spyi rgyud / legs grub kyi rgyud / dpuñ bzañ gis žus pa / bsam gtan phyi ma dañ bži yod de / de dag sña ma sña ma gžuñ mañ ūñ phyi ma phyi ma ūñ ūñ no /

/ de la gsañ ba spyiḥi rgyud kyis ma smin pa smin par byed paḥi thabs

²⁹ The *vidyā* contained in the text of this work has the expression Mahāśvāsa, which is of course the original for T. *dbugs chen po*. Hence the Sanskrit title can be reconstructed as *Ārya-Vidyārāja-Mahāśvāsa-nāma*.

³⁰ The name Piṅgala is transcribed in the *vidyā*, thus assuring the original Sanskrit.

Nartakapara. In the eleventh chapter, the great *yakṣa* general Samjñāya asks the Bhagavat for the various names of Vaiśravaṇa. Therefore, the Bhagavat blessed Vajrapāṇi, who thereupon recited a great number of Vaiśravaṇa's names, one of them being Viśrama. Hence Nartakapara is the son of Vaiśravaṇa and so cannot be identical with him. Chapters thirteen and fifteen describe the rite and the set of magical acts connected with Vaiśravaṇa. The other chapters deal with other matters.

In addition, many minor details have been translated into Tibetan.

(b) The Family of the Five (pañcaka-kula)

Here we have the *Mekhalā-dhāraṇī* (Toh. 772). When the Bhagavat was sojourning in the city of Rājagrha, a cannibal demon (*rākṣasa*) threatened Rāhulabhadra, who accordingly was very frightened. He went weeping into the presence of the Bhagavat, and the Bhagavat, having been implored by him, uttered the *Mekhalā-dhāraṇī*, which is a *vidyā-dhāraṇī* offered by a *yakṣa*.

(c) The Family of the Worldlings (laukika-kula)

Here we have the *Rig snags kyi rgyal mo dbug chen mo* (Toh. 773, but the catalog and the Kanjur text has °rgyal po ... chen po).²⁹ One day at dawn, the potentate of all the elementary spirits (*bhūta*), whose name was Piṅgala³⁰ and who had bared fangs, went into the presence of the Bhagavat and said, "Bhagavat, I am the potentate of all the elementary spirits. Whenever I am hungry, I breathe forth, and whatever living beings are contacted, they are smitten with plague and their vital air serves as my food. Pray listen to this *vidyā-dhāraṇī*, which will protect those who know it from being harmed when contacted by my breath", and he uttered the *vidyā-dhāraṇī*. Then he took a vow that he would thereafter not do harm by breathing, and he became a lay follower.

(5) GENERAL KRIYĀ TANTRA

In regard to the general Tantras of Kriyā, there are (now) the four: 1. *Sāmānyavidhīnām guhya-tantra* (Toh. 806), 2. *Susiddhi* (Toh. 807), 3. *Subāhupariprcchā* (Toh. 805), 4. *Dhyānottara* (Toh. 808). The further back in time we go, the more numerous were the texts (of this category); the later we go, the fewer they were.

Among them, the *Sāmānyavidhīnām guhya-tantra* teaches the initiation

dbaṇ bskur baḥi skor rnams ston te / de bžin gṣegs paḥi rigs kyi dkyil ḥkhor sogs rigs gsum gyi dkyil ḥkhor ston daṇ lña brgya ston ciṇ / de dag daṇ gźan yaṇ bya rgyud kyi dkyil ḥkhor yod do cog la thun moṇ du dgos śiṇ / rgyud sde gźan gsum la yaṇ thun moṇ du dgos paḥi sa chog daṇ / sta gon gyi cho gaḥi tshul rnams rgyas par ston te / de thams cad khrigs cags gcig tu bśad kyi / leḥur bcad pa med do /

/ legs grub ni khro bo legs grub ces bya bas bgegs bsruṇ ba sogs kyi las rnams sgrub ciṇ / khro bo de brjod byar ston pas legs grub kyi rgyud ces byaḥo / des rigs sñags sgrub paḥi cho ga daṇ / las rab ḥbyams kyi dgos pa dños grub sgrub tshul daṇ / bya rgyud kyi bsruṇ ba daṇ / brten paḥi dam tshig rnams rgyas par ston no /

/ dpuṇ bzaṇ gis žus pa las ni / gsaṇ ba spyiḥi rgyud du ma bśad paḥi dbaṇ bskur gyi cho ga daṇ / legs grub tu ma bśad paḥi rig sñags sgrub paḥi tshul cuṇ zad daṇ / ži rgyas dbaṇ drag gi las rab ḥbyams la brtēn nas dños grub sgrub paḥi tshul rnams rgyas par ston no / dpuṇ bzaṇ ni phyag na rdo rjeḥi sras skye ba gcig gis thogs paḥi byaṇ chub sems dpaḥ yin par bśad do /

/ bsam gtan phyi ma ni rdo rje gtsug tor gyi rgyud ces bya baḥi bya rgyud kyi rgyud chen po źig gi dum bu yin la / dehi rgyud phyi ma lta bu yin pa ḥbyed pa yaṇ yod do / des brjod bya rnam pa bcu ston te / gaṇ du bṣgrub pa gnas kyi mtshan ūid / bdag gi de kho na ūid / rig sñags kyi de kho na ūid / lhahi de kho na ūid / me la gnas paḥi bsam gtan / sgra la

³¹ The name Susiddhikarin occurs in the *mantra* (Vol. Wa, 174a-5), *Om susiddhikari svāhā*. It elsewhere (e.g. Wa, 169b-1) occurs in translation: *legs par grub byed ces bya ba*.

³² The *Vajra-vidārana-dhāraṇī* makes the four kinds of magical act more explicit in a statement immediately preceding the long *mantra* which is transcribed into the Tibetan. The statement runs: And by the power of the Buddha; Vajrapāṇi proclaimed this great mantra, which — [effectuates destructive magic, as follows:] 1. Threatens all sentient beings, 2. Expels all sentient beings, 3. Destroys all (opposing) *dhāraṇīs* of *vidyās* (i.e. *vidyā-dhāraṇī*), 4. Stays all (opposing) *dhāraṇīs* of *vidyās*, 5. Destroys all (evil) magical acts, 6. Nullifies all magical acts of others, 7. Decimates all the inimical spirits, 8. Frees from all (possession by) inimical spirits; [effectuates domineering magic, as follows:] 1. Summons all the elementary spirits (*bhūta*), 2. Overcomes all the elementary spirits, 3. Effectuates all the magical acts of the *dhāraṇīs* of *vidyās*; [effectuates all prosperity magic, as follows:] 1. Fulfills the previously unfulfilled, 2. Averts cessation of the previously fulfilled, 3. Yields everything desired; [effectuates all appeasing magic, as follows:] 1. Protects all the sentient beings; [in short,] it appeases (illness, etc.), makes prosper (life, etc.), or paralyzes and confuses all (evil) sentient beings. (Tibetan in Derge Kg. text of the *Vajravidārāṇā*, Vol. Wam, 42b-4, f.: / sems can thams cad skrag par byed pa / sems can thams cad h̄jil par byed pa / rig sñags thams cad gcod par byed pa / rig sñags thams cad gnon par byed pa / las thams cad h̄joms par byed pa / gźan gyi las thams cad h̄jigs par byed pa / gdon thams cad rlag par byed pa / gdon thams cad las thar par byed pa / ḥbyuṇ po thams

(*abhiṣeka*) cycles which are the means of bringing those who are immature to maturation. It teaches 1500 *mandalas* of the three families, i.e., *mandalas* of the Tathāgata Family, etc. It teaches extensively the methods of soil rite (*sa chog*) and rite of preparation (*sta gon gyi cho ga*) which are the common requirement for those (1500 *mandalas*) as well as for all the *mandalas* of the Kriyā Tantra, and which are also the common requirement for the other three Tantra divisions (i.e., Caryā, Yoga, and Anuttara). All this is explained in one (continuous) piece of writing without subdivision into chapters.

Regarding the *Susiddhi*, a wrathful person named Susiddhi(karin)³¹ performs the magical acts of protecting against obstructing demons; and because that wrathful person teaches the subject matter, it is called *Susiddhi-tantra*. It teaches in detail the rite of performing the *vidyā-dhāraṇī*, the method of accomplishing those *siddhis* which require a great number of magical acts, the protection according to the Kriyā Tantra, and the pledges (*samaya*) based (thereon).

The *Subāhupariprcchā* teaches in slight measure the initiation rites that are not explained in the *Sāmānyavidhīnām guhya-tantra* as well as the methods of performing the *vidyā-dhāraṇī* that are not explained in the *Susiddhi*; and it teaches in detail the methods of accomplishing *siddhis* by means of a great number of magical acts of appeasing, increasing prosperity, domineering, and destroying.³² Subāhu is said to have been a son of Vajrapāni and a Bodhisattva bound to one more birth.

The *Dhyānottara* is a portion of the great Tantra of the Kriyā Tantra called the *Vajroṣṇīśa-tantra*. It is also regarded as a kind of Continuation of that Tantra. It deals with ten kinds of subject matter: 1. The characteristics of the place where one practises; 2. The Self Reality; 3. The Reality of the *vidyā-dhāraṇī*; 4. The Reality of the God; 5. The meditation of dwelling in the fire; 6. The meditation of dwelling in the sound; 7. The meditation which grants liberation at the limit of the sound; 8. The rite of engaging in the practice of the *vidyā-dhāraṇī*; 9. The rite of

cad hgugs par byed pa / hbyuṇ po thams cad tshar gcod pa / rig sṅags kyi las thams
 cad byed du hjug pa / ma grub pa rnams grub par byed pa / grub pa rnams chud mi
 za bar byed pa / hdod pa thams cad rab tu sbyin pa / sems can thams cad srūḥ ba /
 zi ba / rgyas pa / sems can thams cad reñs par byed pa / rmugs par byed pahi gsan
 sṅags kyi mthu chen po ḥdi sañs rgyas kyi mthus lag na rdo rjes rab tu smras so.)
 It will be noticed that the *Vajra-vidāraṇā-dhāraṇī* emphasizes destructive or drastic
 magic (*abhicāra*), since it is the chief *dhāraṇī* of the Vajra Family. However, its list
 of magical acts is as complete as one could expect.

gnas paḥi bsam gtan / sgra mthar thar pa ster baḥi bsam gtan / rig sñags
 bsgrub pa la hjug paḥi cho ga / sbyin sreg gi cho ga / dbaṇ bskur gyi cho
 ga rnams so / de la bdag gi de kho na ñid la sogs pa gsum gyis bya spyod
 gñis ka la gal che baḥi bzlas brjod yan lag bži ston me gnas la sogs paḥi
 bsam gtan gsum ni bya spyod kyi las kyi dños gži yin / rig sñags bsgrub
 pa la hjug paḥi cho gas ni bsñen paḥi sñon du ji ltar bya baḥi tshul daṇ /
 mjug tu ji ltar bya baḥi tshul rnams ston no /

/ bya rgyud kyi sgo nas htshaṇ rgya baḥi lam gyi rim pa śes pa la
 rgyud bži po deḥi don śes dgos pas / dgoṇs hgrel mkhan po ji lta buhi
 rjes su ḥbraṇ bar bya že na / tshad ldan gyi slob dpon chen po ca-andra-
 go-mi daṇ / zí ba htsho la sogs paḥi yig cha yod kyaṇ de dag gis cho ga
 phran tshegs las ma mdzad pas / bya spyod la mkhas paḥi slob dpon
 gñis / žes ḥphags yul na ñi zla ltar grags pa saṇs rgyas gsaṇ ba daṇ / byaṇ
 chub mchog gñis kyi rjes su ḥbraṇ bar bya ste / de las saṇs rgyas gsaṇ
 bas bsam gtan phyi mahi hgrel pa daṇ / dpuṇ bzaṇ gis žus paḥi don
 bsdus kyi hgrel pa daṇ / tshig don gyi brjed byaṇ rnams mdzad ciṇ /
 byaṇ chub mchog gis legs grub kyi thabs ūne bar bsdus pa žes bya baḥi
 hgrel pa mdzad do /

the burnt offering; 10. The initiation rite. Of these, the three headed by "The Self Reality" show the four members of recitation that are of great importance in both the Kriyā and Caryā Tantras. The three kinds of meditation, starting with "dwelling in the fire", are the main part (*maula*) of the action of the Kriyā and Caryā Tantras. The rite of engaging in the practice of the *vidyā-dhāraṇī* shows how to perform the service (*sevā*) which precedes [that main part] and how to perform that which concludes [it].

If one is to understand the steps of the path of becoming a Buddha by way of the Kriyā Tantra, one must understand the meaning of those four Tantras (discussed above). Which commentators should be followed? The manuals of the great authoritative teachers Candragomin, Śāntarakṣita, and so on, treat only the minor matters of the rites. Therefore one must follow Buddhaguhya and *Varabodhi (T. *byaṅ chub mchog*), two learned teachers of the Kriyā and Caryā Tantras who are as honored in India as the sun and moon. Buddhaguhya wrote the *Dhyānottara-ṭīkā* (Toh. 2670), the *Subāhupariprcchā-piṇḍārtha* (Toh. 2671), and the *Tshig don gyi brjed byaṅ* (Toh. 2672). *Varabodhi wrote the commentary (on the *Susiddhi*) called *Legs grub kyi thabs ñe bar bsdus pa* (Toh. 3066, catalogued as *Legs par grub par byed paḥi sgrub paḥi thabs bsdus pa*).

/ gñis pa bya baḥi rgyud kyi dbañ bskur ba dañ sdom pa gzuñ baḥi rnam
gžag ni / slob dpon a-bha-yā-ka-ras dkyil cho ga rdo rje phreñ bar me
tog phreñ baḥi dbañ dañ / chu chod phan gyi dbañ dañ / rdo rje dril bu
miñ gi dbañ ste drug bskur bas / bya rgyud dañ spyod rgyud kyi rgyud
ñan pa dañ ḥchad pa sogs thams cad la dbañ bar dños su bstan paḥi śugs
kyis bya spyod gñis la dbañ drug po de las lhag pa med par bstan to /
/ ye śes thig leḥi rgyud las /

/ chu dañ cod pan gyi ni dbañ /
/ bya baḥi rgyud la rab tu grags /
/ rdo rje dril bu miñ gi dbañ /
/ spyod paḥi rgyud la rab tu grags /
/ phyir mi ldog pa yi ni dbañ /
/ rnal ḥbyor rgyud du gsal bar byas /

žes sogs gsuñs pas / bya rgyud la me tog phreñ baḥi dbañ dañ / chu cod
pan gyi dbañ tsam dañ / spyod rgyud la deḥi sten du rdo rje dril bu miñ
gi dbañ gsum bsnan pa tsam dañ / rnal ḥbyor rgyud la deḥi sten du phyir
mi ldog pa rdo rje slob dpon gyi dbañ bsnan pa tsam las med par bstan
ciñ / bla med kyi rgyud la de dag gi sten du dbañ goñ ma gsum dañ bcas
pa yod par bstan to /

/ ho na slob dpon sgra gcan ḥdzin dpal bses gñen sogs kyis bya spyod
la slob dpon gyi dbañ yod par gsuñs pa ji ltar yin že na / de ni luñ bstan
dbugs dbyuñ rjes gnañ rnams la slob dpon gyi dbañ du bṣad pa yin gyi /

¹ In this work, Derge Tg., *Rgyud ḥgrel*, Ni, 233a-3, the Hierophant's Initiation (*slob dpon gyi dbañ*) is called an Initiation of the Flask (*bum paḥi dbañ*), undoubtedly the basis for Mkhlas grub rje's remark. The same work associates the Hierophant's Initiation with the Kriyā Tantra in a passage beginning Ni, 243b-7.

CHAPTER FOUR

b. *Fundamentals of Initiation and holding of vows in the Kriyā Tantra*

The *ācārya* Abhyākara teaches in the *Vajrāvali-nāma-maṇḍala-sādhana* (Toh. 3140) that when one is conferred the six Initiations (*abhiṣeka*), i.e. the flower garland, the water, the diadem, the thunderbolt, the bell, and the name, he is authorized for all such things as listening to and explaining the Tantras belonging to the Kriyā and Caryā Tantra classes and for concretely teaching the Initiation(s); and that consequently there are no other Initiations than those six in the Kriyā and Caryā Tantras.

It is said in the *Jñāna-tilaka-tantra* (Toh. 422),

The water and the diadem Initiations
Are celebrated in the Kriyā Tantra;
The thunderbolt, bell, and name Initiations
Are celebrated in the Caryā Tantra;
The irreversible Initiation
Is revealed in the Yoga Tantra;

.....

The passage shows that only the flower garland, the water, and the diadem Initiations appear in the Kriyā Tantra; that to those the Caryā Tantra adds only the three Initiations [known as] thunderbolt, bell, and name; that the Yoga Tantra adds only the Initiation of the Hierophant (*vajra-ācārya*) [called] irreversible (*avaivartika*); and that there are no others [in those three Tantra divisions], while the Anuttara Tantra accompanies those with the three Higher Initiations.

Then how is it that an occurrence of the Hierophant's Initiation in the Kriyā and Caryā Tantras is stated, among others, by the *ācārya* Rāhula-śrī-kalyāṇamitra (in Toh. 1818, the *Yugalanaddhaprakāśa-nāma-sekaprākriyā*)?¹ He explains prophecy (*vyākaraṇa*), encouragement (*praśvāsa*), and permission (*anujñā*) to be the Hierophant's Initiation,

slob dpon gyi dbaṇ mtshan ūid tshaṇ ba min no / rdo rje slob dpon gyi dbaṇ mtshan ūid tshaṇ ba la ni sñon du dam tshig gzuṇ ba daṇ / rig paḥi dbaṇ lṇa bskur ba tshul bžin byas nas / dam tshig gsum sbyin pa dgos so /
 / dam tshig gsum ni rdo rjeḥi dam tshig / dri buhi dam tshig / phyag rgyaḥi dam tshig go / rdo rjeḥi dam tshig ni / rdo rje sems dpar sgom du bcug pa la rdo rjeḥi de kho na ūid bṣad paḥi sgo nas lag tu rdo rje byin te ḥdzin tu hjug paḥo / dril buhi dam tshig ni / dril buhi de kho na ūid bṣad de ḥdzin du hjug paḥo / phyag rgyaḥi dam tshig ni / rig ma byin te de daṇ ḥkhyud paḥi bde stoṇ sbyor du hjug paḥo /

/ yo-ga daṇ bla med gñis ka la rdo rje slob dpon kyi dbaṇ mtshan ūid tshaṇ ba yod kyaṇ / yo-gaḥi rdo rje daṇ dril buhi dam tshig la / bla med daṇ mi ḥdra ba cher med mod kyi / phyag rgyaḥi dam tshig la khyad par ūin tu che ste /

/ deḥi phyag rgyaḥi dam tshig ni lha sku phyag rgya chen po la byed pas / slob ma rdo rje sems dpaḥi skur sgom du hjug pa tsam yin la /

/ bla med kyi de ni lhaḥi sku phyag rgya chen po yaṇ yin mod kyi / der ma zad rig ma rdo rje dbiṇs kyi dbaṇ phyug ma lta bur bskyed nas de daṇ ḥkhyud paḥi bde stoṇ sbyor ba rdo rje slob dpon gyi dbaṇ gi dños gži yin te / brtag gñis las / śes rab bcu drug lon pa la / lag pa dag gis yaṇ dag ḥkhyud / rdo rje dril bu mñam sbyor ba / slob dpon gyi ni dbaṇ du ḥdod / ces gsuṇs pa ltar ro /

² The original Sanskrit is edited by D. L. Snellgrove, *The Hevajra Tantra*, Part II, p. 54 (verse II. iii. 13): pāṇibhyāṁ tu samāliṅga prajñāṁ vai ṣoḍaśābdikāṁ / ghaṇṭāvajrasamāyogād ācāryasecanaṇ matāṁ. This verse is quoted in the Āmnāya-maṇjari (Toh. 1198), Derge edition, 65a-6, 7; and it is also quoted in Rāhula-śri-kalyāṇamitra's work (*op. cit.*, Ni, 242b-1, ff.) in this passage:

After that, he imagines himself with the form of the god of love (*kāmadeva* or *takirāja*) embraced by Vajradhātviśvarī, the Great Seal (*mahāmudrā*) of the inner self, according to the verse:

The seal pledge (*mudrā-samaya*) is explained
 as solidifying the 'body made of mind' (*manomayakāya*);
 Because it solidifies all the body, it is called
 a 'seal' (*mudrā*).

And it is said: The initiation is the great thunderbolt;
 The one saluted by the three realms
 Should be conferred what arises from the places
 Of the three secrets of all the Buddhas.

It is also said: He embraces with his two hands
 The sixteen year old Insight;
 By the union of thunderbolt and bell
 The Hierophant's Initiation is understood.
 / deḥi rjes su / yid kyi lus ni brtan byaḥi phyir /
 / phyag rgya dam tshig žes su bṣad /
 / lus kun brtan par byed pas na /
 / de phyir phyag rgya žes su bsgrags /

but those are not the complete characteristics of the Hierophant's Initiation. For the complete characteristics of the Hierophant's Initiation, one must first take the pledges (*samaya*); according to the rules, he must be conferred the five Wisdom (*vidyā*) Initiations and then the three pledges.

The three pledges are (1) the thunderbolt pledge (*vajra-samaya*); (2) the bell pledge (*ghanṭā-samaya*); (3) the seal pledge (*mudrā-samaya*). The *thunderbolt pledge* consists [first] in making [the candidate] contemplate Vajrasattva; in order to convey the reality of the thunderbolt, the thunderbolt is laid in his hand and he is made to grasp it. The *bell pledge* consists in conveying the reality of the bell, and he is made to grasp it. The *seal pledge* consists in giving [the candidate] the *vidyā* and making him enter the union "bliss-void" (*sukha-śūnya*) by embracing that [*vidyā*].

Both the Yoga and the Anuttara Tantras have the complete characteristics of the Hierophant's Initiation; but although the thunderbolt pledge and the bell pledge in the Yoga and Anuttara Tantras are scarcely different, there is a great difference with regard to the seal pledge.

The seal pledge of the former (i.e. the Yoga Tantra) consists in making the Great Seal (*mahā-mudrā*), which is the body of the deity. Therefore, the disciple is only made to contemplate the body of Vajrasattva.

The one of the Anuttara Tantra also has the Great Seal, the body of the deity, but it is necessary in addition to produce a *vidyā* like Vajradhātvīśvari. Then the union "bliss-void" by embracing that [*vidyā*] is the main part of the Hierophant's Initiation, just as is said in the *Hevajratantra*: "He embraces with his two hands the sixteen year old Insight (*prajñā*). By the union of thunderbolt and bell the Hierophant's Initiation is understood."²

žes bya ba ḥdis raṇ ḥdod paḥi lhaḥi gzugs naṇ gi bdag ūid kyi phyag rgya chen po
rdo rje dbiyiñs kyi dbañ phyug mas ḥkhyud par bsams la /

/ dbañ bskur rdo rje chen po ste /
/ khams gsum pa yis phyag byas pa /
/ sañs rgyas kun gyi gsañ gsum gyi /
/ gnas las byuñ ba sbyin par bya / žes brjod do /

de skad du yañ / / šes rab bcu drug lon pa la /
/ lag la dag gis yañ dag ḥkhyud /
/ rdo rje dril bu mñam sbyar ba /
/ slob dpon dbañ du yañ dag ḥdod / ces gsuñs so /

Kukuri-pa (Toh. 1630), Derge, Ya, 242b-2, defines the Hierophant's Initiation in terms of embracing the twelve year old Insight (*ses rab lo grans bcu gñis kun du ḥkhyud byas te*).

/ des na rgyud sde ḥog ma gsum la dños kyi rig ma lta smos kyañ ci
ḥtshal / bsgoms paḥi lha mo yañ ḥkhyud pa dañ sñoms par hjug paḥi
dmigs pa byed pa yañ gañ nas kyañ ma bśad la /

/ bya rgyud kyi dbañ da lta dar cha che bde bžin gsegs paḥi rigs la
gzuñs grva lña dañ / gdugs dkar dañ / ḥod zer can dañ / padmaḥi rigs
la tshe dpag med je-tā-ri lha dgu ma dañ / rdo rjeḥi rigs la phyag na rdo
rje ḥbyuñ po ḥdul byed dañ / grub chen ša-va-ri-pas dkyil chog sogs
mdzad pa nas brgyud paḥi rnam hñoms dkar po lha mañ gi dbañ bskur
sogs /

/ bya rgyud kyi dbañ bskur gañ byed kyañ / sñon du sa chog dañ sta
gon tshul bžin byas la de nas me tog phreñ baḥi dbañ dañ / chu dbañ
cod pan gyi dbañ gsum bskur / deḥi mthaḥi brten du luñ bstan / dbugs
dbyuñ / rjes gnañ btags kyañ ruñ / ma btags kyañ ḥgal ba med / de dag
la dbañ bži rdzogs par byed pa sogs ni rañ bzo chos log tu šes par byaḥo /

/ gžan yañ dbañ bskur baḥi tshul la / yo-gaḥi rtsa rgyud de ūid bsdus
pa las / rdo rje dbyiñs kyi dkyil ḥkhor chen po ḥdir hjug pa la ni snod dañ
snod ma yin pa brtag mi ḥtshal lo / žes gsuñs pa la ḥkhrul nas / snod
du ruñ mi ruñ brgya phrag du ma la dus rer dbañ bskur byed pa snañ
ste nor ba chen poḥo / de ūid bsdus pa las gsuñs pa deḥi don ni / bśad
rgyud rdo rje rtse mo las / snod du ruñ mi ruñ gñis las / snod ruñ la dkyil
ḥkhor du hjug pa dañ dbañ bskur ba gñis gsuñs te / snod du mi ruñ ba
la dkyil ḥkhor du hjug pa tsam byed kyi / dbañ gtan mi bskur bar bśad
do / dkyil ḥkhor du hjug pa tsam byed ciñ dbañ gtan mi bskur baḥi rigs
de la / slob dpon kun dgaḥ sñiñ pos mdzad paḥi dkyil chog rdo rje ḥbyuñ
ba las / de la deñ khyod ces bya ba la sogs pa brjod par mi bya / žes dam
gžag kyañ mi byed par bśad ciñ /

/ snod du ruñ mi ruñ gi khyad par ni slob dpon a-bha-yas dkyil chog
rdo rje phreñ bar sdom pa ḥdzin par nus mi nus la bśad la / slob dpon
chen po mar me mdzad bzañ pos mdzad paḥi gsañ ḥdus ḥjam rdor gyi

Hence, by no means do the three lower Tantra divisions seek for a concrete *vidyā* or explain at all the creation of a meditative object involving the embrace and equipoise with a contemplated goddess.

The Kriyā Tantra Initiations most widely disseminated nowadays are, (a) in the Tathāgata Family, the Initiations of the five *gzuris grva* (the *pañca-rakṣā*), Sītāpatrā, and Mārīci; (b) in the Padma Family, the Initiation of the Jetāri Amitāyus in a group of nine gods (i.e. Toh. 2700, the *Aparimitāyurjñānavidhi-nāma*); (c) in the Vajra Family, the Initiations of Vajrapāni Bhūtaḍāmara, moreover, of the white Vajra-vidāraṇa with many gods, as descended from the Mahāsiddha Śabari-pā's compositions, such as the *maṇḍala-vidhi* (i.e. Toh. 2932, the *Vajra-vidāraṇā-nāma-dhāraṇīmaṇḍalavidhiratnadyuti-nāma*).

Moreover, whatever be the Kriyā Tantra Initiation performed, first one makes according to the rules the soil rite (*sa chog*) and the preparation (*sta gon*). After those, the flower garland Initiation, the water Initiation, and the diadem Initiation are conferred. After the latter, prophecy, encouragement, and permission are valid when employed, and there is no violation when they are not employed. However, that those accomplish the four Initiations (i.e. the flask, and the three Higher ones), is tantamount to an arbitrary heretical innovation.

Furthermore, as regards the method of bestowing Initiation, it is said in the Fundamental Yoga Tantra, the *Tattvasaṃgraha* (Toh. 479), "For entry into this great *vajradhātu-maṇḍala*, one need not investigate whether somebody is a worthy or an unworthy receptacle." As a consequence of misunderstanding this statement, there has been the great blunder of bestowing Initiation each time upon hundreds of worthy and unworthy receptacles. The meaning of that citation from the *Tattvasaṃgraha* is explained in the Explanatory Tantra *Vajrāśekhara* (Toh. 480) with the lines, "Of the worthy and the unworthy receptacles, the worthy receptacle may both enter the *maṇḍala* and be conferred Initiation"; thus the unworthy receptacle may only enter the *maṇḍala*, but meanwhile is not conferred Initiation. Concerning the principle of only entering the *maṇḍala* and meanwhile not being conferred Initiation, the ācārya Ānandagarbha's *maṇḍala-vidhi Vajrodaya* (Toh. 2516) says: "One should not say to that person, 'From now on, you, of such a name, ...'." This means that [the candidate] is not made to take the vow.

The ācārya Abhayākara explains in the *maṇḍala-vidhi Vajrāvali* (Toh. 3140) that the difference between a worthy and an unworthy receptacle is whether or not one is able to keep the vows (*saṃvara*). The very learned ācārya Śānti-pā, in his commentary (Toh. 1871, the *ṭīkā*) on

dkyil chog bźi brgya lña bcu paḥi ḥgrel pa slob dpon mkhas pa chen po śānti-pas mdzad pa las / sdom pa ḥdzin pa la yañ thun moñ dañ thun moñ ma yin paḥi sdom pa ḥdzin pa gñis su byas nas / thun moñ pa ni skyabs su ḥgro ba dañ sems bskyed pa dañ byañ chub sems dpaḥi sdom pa ḥdzin paḥo / žes bśad ciñ / de la skyabs ḥgro phog / de'nas smon sems phog / de nas ḥjug sdom phog / de nas rig paḥi dbañ lña tsam žig bskur bar bśad la / thun moñ ma yin pa ni rigs lñas bsdus pa rnams so / žes rigs lña spyi dañ khyad paḥi gyi sdom pa ḥdzin par ḥdod ciñ nus pa la bśad nas /

/ de la rig ḥdzin gyi sdom pa ḥdzin du bcug ste / rdo rje slob dpon gyi dbañ yan chad goñ ma gsum dañ bcas pa rdzogs par bskur bar bśad ciñ / rdo rje slob dpon gyi dbañ mi bskur ba la rigs lñaḥi sdom gzuñ mi byed pa dañ rigs lñaḥi sdom gzuñ byed pa la rdo rje slob dpon gyi dbañ bskur bar bśad do / des na bya spyod kyi rgyud kyi dbañ la rigs lñaḥi sdom gzuñ sogs śin tu mi ruñ bas / paṇḍita padma lcags kyu dañ / rdo rje go cha žes pa gñis kyis gdugs dkar gyi dkyil chog la rigs lñaḥi sdom gzuñ byas pa la yañ tshad mar mi gzuñ ño / gsañ ba spyiḥi rgyud las kyañ skyabs su ḥgro ba dañ / sems bskyed pa dañ / byañ chub sems dpaḥi sdom pa ḥdzin pa tsam žig bśad do /

/ goñ du rgyud sde goñ ma gñis la bśad paḥi tshul de / bya spyod gñis la yañ slob dpon sañ rgyas gsañ bas rnam snañ mñon byañ gi ḥgrel bar / sdom pa ḥdzin mi nus pa la dkyil ḥkhor du ḥjug pa tsam dañ / nus pa la thun moñ gi sdom pa goñ du bśad pa tsam ḥdzin du bcug nas miñ dbañ man chad bskur bar bśad do /

/ mdor na thun moñ dañ thun moñ ma yin paḥi sdom pa gañ yañ ḥdzin mi nus pa la dkyil ḥkhor du ḥjug pa tsam byed kyi / dbañ gañ yañ mi bskur bar yo-gaḥi rtsa rgyud de ñid bsdus pa dañ bśad rgyud rdo rje rtse mo dañ / dkyil chog rdo rje ḥbyuñ ba gsum las bśad ciñ / bla med kyi skabs kyi dkyil chog bźi brgya lña bcu bahi ḥgrel par bśad la / tshul de

the great ācārya Dīpañkarabhadra's 450 verses of the Mañju-vajra *Guhyasamājamaṇḍala-vidhi* (Toh. 1865), explains that keeping the vows is of two kinds, keeping the common (*sādhāraṇa*) and the uncommon (*asādhāraṇa*) vows; that the vows held in common are (1) the taking of refuge [in the Three Jewels], (2) generating the Mind of Enlightenment, and (3) the Bodhisattva vow. For those, one [respectively] engages with the taking of refuge (*śāraṇa-gamana*), then the aspiration vow (*prāṇidhāna-saṃvara*), and then the entrance vow (*praveṣa-saṃvara*). He explains that then only the five *vidyā* Initiations are conferred. But the uncommon [vows] are those subsumed under the five Families; this refers to one who wishes and is able to keep the general and special vows of the five Families.

In regard to that, he (i.e. Śānti-pā) explains that when one is made to hold the *vidyādhara* vow, he is completely conferred the Hierophant's Initiation along with the three Higher ones. But when one is not conferred the Hierophant's Initiation, he is not made to hold the vows of the five Families; and when he is made to hold the vows of the five Families, he is conferred the Hierophant's Initiation. From this it follows that at the Initiations of the the Kriyā and Caryā Tantras it is most improper to take the vows of the five Families and so on. Hence, we do not accept as authoritative the *maṇḍala-vidhis* of Sitātapatrā by paṇḍita Padmāñkuśa (i.e. Toh. 3106) and by Varmavajra (i.e. Toh. 3108), which introduce the taking of the vows of the five Families. The *Sāmānyavividhīnām guhya-tantra* (Toh. 806) also speaks merely of holding the vows of taking refuge, of generating the Mind [of Enlightenment], and of the Bodhisattva.

The above way of explaining (i.e. especially that by Śānti-pā) concerns the two higher Tantras (i.e. the Yoga and Anuttara Tantras). Furthermore, in both the Kriyā and Caryā according to Buddhaguhyā's *Mahāvairocana-sūtra* commentary (Toh. 2663), the one who is unable to hold the vows may merely enter the *maṇḍala*, while if he is able, is made to hold only what have been explained above as the common vows and then is conferred the Initiations up to Name.

In short, whoever is unable to keep the common and the uncommon vows is permitted only to enter the *maṇḍala* without receiving any Initiation. This is the teaching of the Fundamental Yoga Tantra, the *Tattvasaṃgraha* (Toh. 479), its Explanatory Tantra, the *Vajrāśekhara* (Toh. 480), and the [Yoga Tantra] *maṇḍala-vidhi*, the *Vajrodaya* (Toh. 2516). For the Anuttara phase, it is taught in the commentary (Toh. 1871) on the *maṇḍala-vidhi* in 450 stanzas (Toh. 1865). And Buddhaguhyā ex-

bya spyod la yañ ḥdra bar slob dpon sañs rgyas gsañ bas rnam snañ
mñon byañ gi ḥgrel par bśad do /

/ rig pañi dbañ lña tsam bskur yañ rdo rje slob dpon gyi dbañ mi
bskur ba la rigs lñahi sgom gzuñ mi byed ciñ / rigs lñahi sdom gzuñ
byed pa la rdo rje slob dpon gyi dbañ bskur dgos par slob dpon sānti-pa
dañ / grub chen lva-ba-pa dañ / ratnarakṣita dañ / slob dpon kun dgañ
sñiñ po dañ / slob dpon a-bha-ya rnames kyis bśad do /

/ ḥo na dbañ gañ yañ mi bskur bar dkyil ḥkhor du ḥjug pa tsam byas
pa la dgoñs pa ci yod ce na / skyabs ḥgro blañs nas dad pas dkyil ḥkhor
mthoñ na / bskal pa du mar bsags pañi sdig pa ḥdag ciñ / ma ḥoñs pa na
sñags kyi lam zab mo la ḥjug pañi snod ruñ du ḥgyur bañi bag chags
rgyud la bsgo bañi dgo[n]s pa yod do /

/ bya spyod kyi rig pañi dbañ lña dañ / yogañi rig pañi dbañ lña gñis
rig pañi dbañ lña yin pár mtshuñs kyañ / don mi gcig ciñ mchog dman
gyi khyad par chen po yod do /

/ bya rgyud la rigs gsum yod pañi de bžin gñegs pañi rigs kyi dbañ
bskur thob na rigs gžan gñis kyi dbañ ma thob kyañ rigs gsum gañi lha
bsgom pa dañ / sñags bzla ba dañ / rgyud ñan pa sogs la dbañ mod kyi /
ḥo na kyañ lha de ñid kyi luñ rjes gnañ thob dgos par legs grub las bśad
do /

/ padmañi rigs kyi dbañ bskur thob ciñ rigs gžan gñis kyi dbañ ma thob
na rigs gñis kyi sgo bzlas dañ rgyud ñan pa sogs la dbañ gi / de bžin
gñegs pañi rigs la mi dbañ ño /

/ rdo rjeñi rigs kyi dbañ bskur thob ciñ rigs gžan gñis kyi dbañ ma
thob na rdo rjeñi rigs ñid kyi sgom bzlas dañ / rgyud ñan pa sogs la
dbañ gi rigs gžan gñis la mi dbañ ño /

/ bya spyod kyi dbañ bskur ba la ḥdzin du ḥjug pañi thun moñ gi
sdom pa ḥdzin pa de gañ.é na / byañ sems kyi sdom pa ḥdzin pa yin
te / ḥjug pa sems bskyed cho gas ḥdzin pa dañ don gcig la / ḥjug sems
bsgom s tobs kyis rgyud la skyes kyañ / cho gas ma bzuñ na sdom par
mi ḥgyur ro /

plains in his commentary (Toh. 2663) on the *Mahāvairocana* that the same principle governs both the Kriyā and the Caryā Tantras.

Moreover, if only the five *vidyā* Initiations are conferred, the Hierophant's Initiation is not conferred and one is not made to take the vows of the five Families. The *ācārya Śānti-pā*, the *mahāsiddha* Lva-ba-pa, Ratnarakṣita, the *ācārya Ānandagarbha*, and the *ācārya Abhayākara* all teach that whoever takes the vows of the five Families must be conferred the Hierophant's Initiation.

Now if someone were made only to enter the *maṇḍala* and not to be conferred Initiation, what would be the advantage? If one takes the refuge vow and beholds the *maṇḍala* with faith, there is the advantage that he becomes purified from sins accumulated for many aeons and plants in his stream of consciousness (*samṭāna*) the disposition (*vāsana*) of becoming in future times a receptacle fit for entering the profound *mantra* path (i.e. the Vajra-yāna).

The five *vidyā* Initiations of the Kriyā and Caryā and the five *vidyā* Initiations of the Yoga are alike in being five *vidyā* Initiations; however, they do not have the same aim, there being the great distinction of high and low.

The *Susiddhi* (Toh. 807) explains that if, from among the three Families of the Kriyā Tantra, someone is conferred the Initiation of the Tathāgata Family, then even though he has not obtained Initiation in the other two Families (i.e. Padma and Vajra), he is authorized to contemplate the gods of the three Families, to mutter their *dhāraṇīs*, and to listen to their Tantras. However, he must obtain the prophecy and permission of such gods.

If someone has been conferred the Initiation of the Padma Family but not obtained Initiation in the other Families, he is authorized to contemplate, mutter, and listen to the Tantras in the two Families (i.e. Padma and Vajra); however, he has no authority in the Tathāgata Family.

If someone has obtained the Initiation of the Vajra Family but not obtained Initiation in the other two Families, he is authorized to contemplate, mutter, and listen to the Tantras in precisely that Vajra Family, but he has no authority in the other two Families.

What constitutes holding of the common vow which one is made to hold for Initiations of the Kriyā and Caryā? Holding the vow of the Mind of Enlightenment amounts to generating the Entrance Mind (*praveśa-citta*) and holding it ritually (with a *vidhi*). Even when the Entrance Mind is born in the stream of consciousness by the power of intense contemplation, if it is not held ritually, it does not become a vow (*saṃvara*; i.e. is not 'held together').

/ de la thun moṇ baḥi sdom ba zer baḥi rgyu mtshan ni pha rol tu
phyin paḥi theg pa chen po daṇ / gsaṇ sṇags gñis gaṇ gi sgor hjug kyaṇ
ḥdzin dgos śiṇ / sṇags kyi yaṇ rgyud sde bzi po gaṇ gi lam du hjug kyaṇ
ḥdzin dgos la / bla med kyi yaṇ bskyed rdzogs gaṇ gi lam la slob kyaṇ
ḥdzin dgos paḥi sdom pa yin pas thun moṇ gi sdom pa žes byaḥo /

/ skabs gaṇ du ḥdzin na slob ma sta gon gyi skabs daṇ dkyil ḥkhor du
hjug paḥi skabs gñis kar ḥdzin paḥi tshul ūig daṇ skabs sna mar ḥdzin
la phyi mar mi ḥdzin paḥi tshul ūig daṇ / phyi mar ḥdzin la sna mar mi
ḥdzin paḥi tshul ūig ste gsum tshad ldan gyi gžuṇ las bṣad do /

/ tshig gaṇ gis ḥdzin na / dkon mchog gsum la bdag skyabs mchi /
sdig pa thams cad so sor bṣags / ḥgro baḥi dge la rjes yi raṇ / saṇs rgyas
byaṇ chub yid kyis gzuṇ / saṇs rgyas chos daṇ tshogs mchog la / byaṇ
chub bar du bdag skyabs mchi / raṇ gžan don ni rab bsgrub phyir / byaṇ
chub sems ni bskyed par bgyi / byaṇ chub mchog gi sems ni bskyed
bgyis nas / sems can thams cad bdag gis mgron du gñer / byaṇ chub
spyod mchog yid ḥoṇ spyad par bgyi / ḥgro la phan phyir saṇs rgyas
ḥgrub par śog / ces ḥdo rje gur gyi rgyud las gsuṇs pas so /

/ de la tshigs bcad daṇ po rkyaṇ pas hjug sdom ḥdzin paḥi tshul gsaṇ
ḥdus kyi dkyil chog maṇ po daṇ / slob dpon a-bha-yā-karaḥi dkyil chog
rdo rje phreṇ ba sogs maṇ por mdzad ciṇ / tshigs bcad rdzogs pas ḥdzin
paḥi tshul yaṇ dkyil chog maṇ por mdzad do /

/ de la tshigs bcad daṇ po rkyaṇ bas byed na rkaṇ pa daṇ po gsum
gyis hjug pa sems bskyed len paḥi sbyor ba ston ūiṇ / saṇs rgyas byaṇ
chub yid kyis gzuṇ / žes pa gcig pus smon sems cho gas ḥdzin pa daṇ /
hjug sems cho gas ḥdzin pa gñis ka ston par brda ḥphrod dgos so / tshigs
bcad rdzogs pas byed na / saṇs rgyas byaṇ chub yid kyis gzuṇ / žes pa
mdor bstan pa yin la / saṇs rgyas chos daṇ tshogs mchog la / žes pa nas /
sems can thams cad bdag gis mgron du gñer / žes paḥi bar gyis smon

³ Later in this chapter, Mkhās grub rje refers to these two paths by the more standard expressions of ‘Steps of Production’ and ‘Steps of Completion’.

The reason for calling the vow “common” (*sādhāraṇa*) is that it must be held whether one enters by way of the great Pāramitā vehicle or by way of the Mantra [vehicle]; and, moreover, if by way of the Mantra vehicle, that it must be held whichever one of the four Tantra divisions provides the path of entrance; and, moreover, if by way of the Anuttara [Tantra], that it must be held whether one is mastering the path of production (*utpatti*) or of completion (*niṣpanna*).³ Consequently, one speaks of a “common vow”.

As regards the occasions at which the disciple is to take it, the authoritative texts propound three views. According to one, he is to take it at the occasions both of the preparatory rite and of entering the *mandala*; according to another, only at the first, not at the second occasion; according to still another, only at the second, not at the first occasion.

With what words does he take it? They are given in the *Vajrapañjarā-tantra* (Toh. 419):

- (1) I take my refuge in the Three Jewels;
I confess every one of my sins;
I rejoice in the merits of the living beings;
I set my mind on the Enlightenment of the Buddha.
- (2) I take my refuge, up to Enlightenment,
In the Buddha, his Law, and the supreme host;
For accomplishing my own and others' aim,
I generate the Mind of Enlightenment.
- (3) After generating the Mind of Supreme Enlightenment,
I shall be host to all the sentient beings;
I shall practice zestfully the best practice of Enlightenment;
May I become a Buddha for the sake of the world!

Many *mandala-vidhis* of the *Guhyasamāja* cycle, the ācārya Abhayā-kara's *mandala-vidhi Vajrāvali* (Toh. 3140), and many other works, adopt the method of taking the entrance vow (*praveśa-saṃvara*) with only the first stanza. On the other hand, many *mandala-vidhis* adopt the method of taking it with the full complement of stanzas.

If only the first stanza is used, it is necessary to interpret the first three lines as showing the receptive technique for generating the Entrance Mind, and the single line “I set my mind on the Enlightenment of the Buddha” as showing both the holding of Aspiration Mind ritually and the holding of Entrance Mind ritually. If one does it with the full complement of stanzas, the line “I set my mind on the Enlightenment of the Buddha” is a synopsis; the section from “I take my refuge, up to Enlightenment”, through “I shall be host to all the sentient beings”

sems cho gas ḥdzin pa ston ūn / byaṇ chub spyod mchog yid ḥoṇ spyad
par bgyi ūes pas hjug sems cho gas ḥdzin pa ston no /

/ de la smon sems cho gas ḥdzin paḥi tshe / bdag gis sems can thams
cad kyi don du saṇs rgyas thob par byaḥo / sṇam du dam bcas tsam kyi
mi chog gi / de ltar dam bcas paḥi dam bcaḥ de saṇs rgyas ma thob kyi
bar du mi gtaṇ no / sṇam du dam bcas paḥi tshul gyis ḥdzin dgos so /

/ de ltar smon sems cho gas ḥdzin tshul deḥi sgo nas bzuṇ na bslab
bya la slob dgos ūn / bslab bya ni skyabs ḥgro daṇ sems bskyed kyi phan
yon sems pa rnams ūn mtshan dus drug tu byed pa daṇ / nag poḥi chos
bži spaṇ ūn dkar poḥi chos bži sgrub bsogs te / des na nag poḥi chos
bži ma spaṇs na / skye ba phyi ma rnams su sems bskyed mi skye baḥi
rgyur ḥgyur ba yin gyi / tshe ḥdi la sems bskyed blaṇs zin gtoṇ ba min
no / ho na sems bskyed gaṇ gis gtoṇ na sems can thams cad kyi don byed
paḥi bsam pa btaṇ ba daṇ / saṇs rgyas thob ḥdod kyi bsam pa btaṇ na
sems bskyed gtoṇ no /

/ hjug sems cho gas bzuṇ nas byaṇ sems kyi sdom paḥi rtsa ltuṇ daṇ /
yan lag gi ūes pa rnams legs par ūes par byas la bsruṇ dgos so /

/ dbaṇ bskur gyi sṇa rol tu byaṇ sems kyi sdom pa ḥdzin pa la goṇ
du bṣad pa ltar gyi don dran paḥi sgo nas rjes zlos lan gsum byas paḥi
tshig tha ma rdzogs pa na sdom pa rgyud la skyes pa yin pas / de ltar don
dran paḥi sgo nas ma byas na byaṇ sems kyi sdom pa skye ba daṇ / ūams
pa sos par mi ḥgyur ūn byaṇ sems kyi sdom pa ma skyes par gsaṇ ūnags
kyi sdom pa skye ba mi srid do /

/ khrom chen po tshogs pa la sems bskyed de ḥbogs na / sṇon du yan
lag bdun pa sogs daṇ / don daṇ phan yon bṣad paḥi sgo nas legs par ūes

* The six times may be deduced from later statements of this chapter to be dusk, dawn, morning, night, noon, and midnight.

† The four black natures and their antidotes called the four white natures are discussed in Tsōṇ-kha-pa's *Lam rim chen mo* (Bodhisattva section) on the basis of a passage from the *Kāśyapa-parivarta*, which is available in Sanskrit in the *Śikṣāsamuccaya* (reprint The Hague, Mouton & Co., 1957), p. 52, line 12, ff. The four white natures are incorrectly divided up by Cecil Bendall and W. H. D. Rouse, translators, *Śikṣāsamuccaya* (London, 1922), p. 53. According to Tsōṇ-kha-pa's elaborate discussion, the four black natures in short are: 1. misleading the teacher, 2. lack of conscience toward others, 3. disparaging those who have set forth in the Great Vehicle (*mahāyāna*), 4. cheating another person; the four white natures in short are: 1. never speaking an untruth, 2. altruism toward others and no cheating, 3. regarding all Bodhisattvas as one's teacher, 4. inspiring sentient beings to the goal of Enlightenment. Of those, the first white nature is the antidote for the first black nature, the second white one for the fourth black one, the third white one for the third black one, and the fourth white one for the second black one.

‡ According to Tsōṇ-kha-pa's *Lam rim chen mo* (Bodhisattva section), Atīśa has explained the preliminary acts of generating the Mind of Enlightenment in terms of seven members in his *Gurukriyākrama* (Toh. 3977), and the seven members can be

shows the holding of Aspiration Mind ritually; and the line “I shall practice zestfully the best practice of Enlightenment” shows the holding of Entrance Mind ritually.

At the time of holding the Aspiration Mind ritually, it does not suffice to think the vow, “May I attain Buddhahood for the aim of all sentient beings”, but one must hold it by the method which thinks in addition the vow, “Until I have attained Buddhahood I shall not give up that vow so vowed.”

When one has thus ritually taken hold of the Aspiration Mind by way of that method of holding, one must learn certain things to be learned. What is to be learned is this: In the six times⁴ of day and night he must give thought to the benefits of taking refuge and generating the Mind; and rejecting the four black natures (*krṣṇa-dharma*), he must accomplish and collect the four white natures (*śukla-dharma*).⁵ Thus, if one does not reject the four black natures, they become a cause in his subsequent births for the non-birth of generation of the Mind, even though in the present life he take the generation of the Mind and not reject it. Now, the one who abandons the generation of the Mind abandons the hope of acting for the sake of all sentient beings; and the one who abandons the hope which is the desire of achieving Buddhahood, abandons the generation of the Mind.

When one has ritually taken hold of the Entrance Mind, he must well understand the basic transgressions and ancillary faults of the Bodhisattva vow and guard against them.

Before being conferred Initiation, one takes hold of the Bodhisattva vow. He repeats the words three times after his teacher while being mindful of the significance as explained above. When this repetition is finished, the vow is born in his stream of consciousness. If it is not performed with mindfulness of the significance in that way, there is neither the birth of the Bodhisattva vow nor mending of its violation. And when the Bodhisattva vow is not born, the Mantra vow cannot possibly be born.

When the generation of the Mind is administered to a large group of persons, they must first be made resolute by way of the seven-membered rite (*saptāṅgavidhi*)⁶ and an explanation of the aim (*artha*) and benefit

followed with the materials either in the *Bhadracari* (a portion of the *Avatamsaka-sūtra*) or in the *Caryāvatāra* (of Śāntideva). According to the *Gurukriyākrama*, the seven members are in brief those stated subsequently by Mkhās-grub-rje in β. Generation of Deity in Front—IV'. Offering and praising, and V'. Confession of sins, etc. (in five parts), except that Atīśa omits “Refuge Formula”, and counts “Exhortation and entreaty” as two items.

par byas te / dños gžihi skabs su sems can kyi don du rdzogs paḥi sañs
 rgyas thob par byaḥo sñam pa gyis la rjes zlos gyis śig / ces brda sprad
 la rjes zlos byed du bcug na sems can thams cad kyi don du sañs rgyas
 thob par byaḥo sñam paḥi blo bskyed pas bsod nams chen po ḥbyuñ
 žiñ / smon sems khyad par can cho gas gzuñ ba ma byas pas bslab bya
 dañ ḥgal baḥi ñes pa mi ḥbyuñ ba yin no /

/ rgyud sde goñ ma gñis kyi dbañ bskur ma thob par bya spyod gañ
 ruñ gi dbañ tsam thob pa la / byañ sems kyi sdom pa las logs su gsañ
 sñags kyi sdom pa bsruñ rgyu med do / de yañ ma mthaḥ mi dge bcu spoñ
 gi tshul khirms tsam dañ / bslab pa lña bsruñ ba dge bsñen gyi sdom pa
 tsam dañ / ya mthaḥ bsñen rdzogs kyi so thar gyi sdom pa gañ ruñ rgyud
 la med par byañ sems kyi sdom pa mi ḥchags pas / bya spyod gañ ruñ gi
 dbañ bskur tsam thob pa yin na sdom pa gñis ldan du ñes śiñ / sdom pa
 gtoñ baḥi rtsa ltuñ yañ byañ sems kyi rtsa ltuñ du zad do / ḥo na kyañ
 so thar dañ byañ sems kyi bslab byar ma gtogs paḥi bya spyod kyi sgos
 kyi dam tshig bsruñ rgyu du ma yod pa rnams ni legs grub las bśad do /

/ yo-ga dañ bla med gñis kyi rdo rje slob dpon gyi dbañ man chad
 mtshan ſid tshañ ba thob nas sdom pa gsum ldan yin žiñ rtsa ltuñ ni
 byañ sems kyi sdom paḥi rtsa ltuñ dañ / sñags kyi rtsa ltuñ bci bži dañ
 bcas pa thams cad do /

/ ḥo na bya spyod paḥi sdom pa la byañ sems kyi sdom paḥi rtsa ltuñ
 las gžan paḥi rtsa ltuñ med na / jo bos mdzad paḥi dam tshig bsdus pa
 las / kṛ-yaḥi rtsa ltuñ sum cu sogs bśad pa dañ ḥgal lo že na / de las so
 thar gyi rtsa ltuñ bži / byañ sems kyi bci gñis kṛ-yaḥi sum cu / spyod
 rgyud kyi bci bži / rnal ḥbyor rgyud kyi bci bži / rnal ḥbyor chen poḥi
 rgyud kyi bci bži / yañ bži / yañ lña ste bdun cu tham paḥo / žes dgu
 bci go bdun bgrañ nas bdun cu tham paḥo / žes grañs tsam la yañ ḥkhrul
 bar snañ baḥi phyir dañ / bdag gi bla ma dam tshig rdo rjeḥi žal sña nas
 žes bya ba sogs snañ la / nag po dam tshig rdo rje jo boḥi bla ma ma yin
 paḥi phyir / de jo bos mdzad pa ma yin no /

(*hita*). In the phase of the main part [of the rite of taking the vow], they should be instructed, “Think, ‘I shall attain complete Buddhahood for the aim of the sentient beings’, and repeat it after me.” When they have been drawn into repeating it after the instructor and have generated the cognition of thinking, “I shall attain Buddhahood for the aim of all the sentient beings”, great merit arises. Also, when the Aspiration Mind is not taken with a special rite, there is no fault which violates the things to be learned.

When one is conferred Initiations of the Kriyā and Caryā and is not conferred Initiations belonging to the two higher Tantra divisions, there is no reason to protect a vow beyond the Bodhisattva one, that is, the Mantra vow. Moreover, when there is lacking in the stream of consciousness — at the lower end, merely the morality (*śīla*) of renouncing the ten unvirtuous deeds or merely the layman’s vow to guard the five precepts; or at the upper end, the *prātimokṣa* vow of the ordained monk, then the Bodhisattva vow does not originate. Hence, if one is conferred merely an Initiation of either the Kriyā or Caryā, he certainly must have the two vows (i.e. *prātimokṣa* and Bodhisattva), and the basic transgression of abandoning the vow(s) amounts to a basic transgression of the Mind of Enlightenment. However, the *Susiddhi* (Toh. 807) gives many reasons for protecting special pledges (*samaya*) of the Kriyā and Caryā that are not included in the things to be learned of the *prātimokṣa* or the Bodhisattva [vows].

When one obtains the complete characteristics of the Hierophant’s Initiation and below of the Yoga and Anuttara [Tantras], he possesses the three vows (i.e. *prātimokṣa*, Bodhisattva, and Mantra), and the basic transgressions are the basic transgressions of the Bodhisattva vow and all fourteen basic transgressions of the Mantra [vow].

Now, if for the vows of the Kriyā and Caryā there is no basic transgression other than that of the Bodhisattva vow, is this not in disagreement with the **Samaya-saṃgraha* composed by Jo bo [Atīśa], which mentions thirty basic transgressions of the Kriyā, and so on? That work says, “Four basic transgressions of the *prātimokṣa*, twelve of the Bodhisattva, thirty of the Kriyā, fourteen of the Caryā Tantra, fourteen of the Yoga Tantra, fourteen of the Mahā-yoga Tantra, an additional four, and still five more, make a total of seventy.” Having enumerated ninety-seven, it gives a total of seventy; and the count alone is obviously a blunder. But there occurs the passage, “As my *guru* Samayavajra says...”; and since *Kṛṣṇasamayavajra was not the *guru* of Jo bo, that work is not composed by Jo bo.

/ gsum pa dbaṇ thob ciṇ sdom pa bzuṇ nas lam la slob paḥi rnam gžag ni / rgyud sde ḥog ma gsum la bskyed rim daṇ rdzogs rim gyi don daṇ tha sñad gaṇ yaṇ med de / bskyed rim mtshan ūid par ḥgro ba la ḥbras bu rdzogs paḥi saṇs rgyas kyi phun sum tshogs pa lna daṇ rnam pa mthun par da lta nas bsgom pa tsam yod pas mi chog gi / sbyaṇ gži skye ḥchi bar do gsum daṇ rnam pa mthun par bsgom paḥi rnal ḥbyor dgos la / rgyud sde ḥog ma gsum la ḥbras buḥi skabs kyi phun sum tshogs pa lna daṇ rnam pa mthun par da lta nas bsgom pa yod kyaṇ / sbyaṇ gži skye ḥchi bar do gsum daṇ rnam pa mthun par bsgom paḥi rnal ḥbyor med pas bskyed rim med do /

/ rdzogs rim mtshan ūid tshaṇ ba ni chos rnams kyi gnas lug stoṇ pa ūid bsgom pa daṇ / rluṇ gi rnal ḥbyor bsgom pa tsam gyis mi chog gi / ā-va-dhū-tīhi naṇ du rluṇ žugs gnas thim gsum byas pa las byuṇ bahi bde stoṇ gi ye śes daṇ / de las byuṇ bahi lhaṇi sku daṇ / de gñis ḥdren paḥi thun moṇ ma yin paḥi thabs lus la gnad du bsnun paḥi rnal ḥbyor khyad par can gsum gaṇ ruṇ yin dgos la / rgyud sde ḥog ma gsum la gnas lugs kyi stoṇ ūid bsgom pa daṇ / rluṇ gi rnal ḥbyor bsgom pa yod kyaṇ / gžan rnams med pas rdzogs rim bsgom pa med do /

/ des na rgyud sde ḥog ma gsum la mtshan bcas daṇ mtshan med kyi rnal ḥbyor gñis yod do /

⁷ According to *Thob yig gsal bahi me loṇ*, Vol. II, 72a-4, ff. the five perfections are: (1) perfection of body, viz., possession of the seven members of the *sampuṭa*, decorated with the Characteristics and Minor Marks (sku phun sum tshogs pa mtshan dpe spras pahi kha sbyor yan lag bdun daṇ idan pa); (2) perfection of merit, viz., gain of the ultimate merit, consisting in having eliminated [the imagination of both *nirvāṇa* and *saṃsāra*] and fully comprehended (yon tan phun sum tshogs pa spaṇs rtogs mthar phyin pahi yon tan brñes pa); (3) perfection of retinue, viz., comprised of one's own stream of consciousness (hkhor phun sum tshogs pa raṇ rgyud kyis bsdus pa); (4) perfection of place, viz., the self-generated palace of divine knowledge (gnas phun sum tshogs pa ye śes raṇ snaṇ las grub pahi gžal yas khaṇ); (5) perfection of affiliation, viz., continuity of the affiliation of both body and mind (rigs ḥdra phun sum tshogs pa sku thugs gñis kyi rigs ḥdra rgyun mi ḥchad pa).

⁸ In the Gelugpa sect, the three spheres of purification are related to the three bodies of the Buddha in this passage in Tsöṇ-kha-pa's *Ye rdor* (Gsuṇ ḥbum, Vol. Ca), 18a-1: "If one knows how to carry away the path of the Samphhogakāya of the Intermediate State, then he will know how to carry away the Dharmakāya of Death when generating the four Voids in the same way as in the sequence of Death; and if he knows those two, then he will also know how to carry away the Nirmāṇa-kāya of Birth" (bar do loṇs skuḥi lam ḥkhyer śes na ḥchi rim ji lta ba bžin stoṇ pa bži bskyed nas ḥchi ba chos skur ḥkhyer śes par hgyur la / de gñis śes na skye ba sprul skur ḥkhyer ba yaṇ śes par hgyur ro).

*c. Fundamentals of studying the path after receiving
Initiation and taken vows*

In the three lower Tantras (i.e., Kriyā, Caryā, and Yoga) there are neither the aims (*artha*) nor the terms (*vyavahāra*) of the Steps of Production (*utpatti-krama*) and the Steps of Completion (*nispalpa-krama*). If one proceeds according to the characteristics of the Steps of Production, it is not sufficient to limit oneself to an intense contemplation (*bhāvanā*) in immediacy conforming to the five perfections⁷ of the resultative complete Buddha, for it is also necessary to have the *yoga* of intense contemplation conforming to the three spheres of purification (*sbyan gži*), namely, birth, death, and the intermediate state.⁸ In the three lower Tantras there is the intense contemplation in immediacy conforming to the five perfections of the resultative phase; however, as there is no *yoga* of intense contemplation conforming to the three spheres of purification, namely, birth, death, and the intermediate state, there are no Steps of Production.

For the complete characteristics of the Steps of Completion, it does not suffice to have merely the intense contemplation of voidness (*śūnyatā*) of the natural state (*gnas lugs*) of things (*dharma*) and the intense contemplation of the *yoga* of the winds (*vāyu*), but it is also necessary to have three special things, as the case may be: (1) the knowledge of bliss-void (*sukha-śūnya*) which occurs from making the wind(s) enter, stay, and rise for leaving in the central vein (*avadhūtī*);⁹ (2) the divine body which occurs from that [knowledge]; and (3) the *yoga* of piercing the vital centers in the uncommon ‘means’ body (*upāya-deha*) attracted by those two (i.e. the knowledge and the divine body). In the three lower Tantras, there is the intense contemplation of the voidness of the natural state and there is the intense contemplation of the *yoga* of the winds; but as the others (i.e. the three special things) are lacking, there is no intense contemplation of the Steps of Completion.

Therefore, in each of the three lower Tantras, there are both the *yogas* called “with signs” (*sanimitta-yoga*) and “without signs” (*animitta-yoga*).

⁷ The original Sanskrit for the three stages of the wind is found in the *Pañcakrama* (*Yuganaddhakrama*, verse 12) in comparison with its Tibetan translation. The three are *praveśa* (T. *hjug pa*), ‘entrance’; *ālaya* (T. *gnas pa*), ‘staying’ or ‘holding’; and *uthāna* (T. *ldai ba*), ‘rising for leaving’. Mkhlas grub rje has the Tibetan word *thim* instead of *ldai*. Among the meanings of *thim* are ‘to creep away’ and ‘to evaporate’, appropriate to the expiration of the breath.

/ de la bya rgyud kyi lam ñams su len tshul la gsum / bzlas brjod dañ
bcas pañi bsam gtan / bzlas brjod la mi ltos pañi bsam gtan / bsñen pa
las su ruñ nas dños grub bsgrub tshul lo /

/ dañ po la gsum / bzlas brjod yan lag bñili sñon hñgro dañ / dños gži
dañ / mjug tu ji ltar bya bañho /

/ dañ po ni / rigs spyiñi sñags rgya bcañ ba dañ / phyogs bcuñi sañs
rgyas dañ byañ chub sems dpañ thams cad la phyag htshal zin bdag ñid
hñbul ba dañ / skyabs su hñgro zin sems bskyed pa dañ / sñags dañ phyag
rgyas bsruñ ba dañ bñi byas nas / gnas khañ gi phyi rol tu phyin te /
khrus la sogs pa byas nas nañ du žugs te chas su žugs nas stan la hñkhod
de / mchod pa byin gyis brlab pa dañ / bdag dañ gnas bsruñ ba la sogs
pa rnams bya ste / de dag ni rgyud sde goñ mañi bsruñ hñkor bsgom
pañi dod do /

/ gñis pa la gñis / bdag bskyed bsgoms nas bsñen pa bya ba dañ / mdun
bskyed bsgoms nas mchod pa hñbul bañhi tshul lo /

/ dañ po ni / gcig dañ du bral la sogs pa dbu mañi gtan tshigs la brten
nas bdag gi sems rañ bñin gyis grub pas stoñ par legs par gtan la phab
nas bsgom pa ni bdag gi de kho na ñid do / de nas gañ bsgom par bya
bañhi lhañhi de kho na ñid dañ / bdag gi de kho na ñid dbyer med par rañ
bñin med par bsgom pa ni lhañhi de kho na ñid de / de kho na ñid gñis

¹⁰ The numbering in this paragraph is not in the Tibetan text, but is based upon the treatment in Tsoñ-kha-pa's *Sñags rim chen mo*, Peking ed., 53b-3 to 59a-4, which Mkhlas grub rje severely condenses.

¹¹ Mkhlas grub rje should have mentioned here — he makes it clear later on in the present chapter in the section "The Four Members, general" — that the Self Generation and the Generation in Front each constitute one member among the four members.

The Procedure of the Kriyā Tantra

There are three methods of procedure (*anuṣṭhāna*) in the Kriyā Tantra, namely, meditation (*dhyāna*) accompanied by muttering (*jāpa*), meditation independent of muttering, and accomplishment of *siddhi* after appropriate service (*sevā*).

(1) MEDITATION WITH MUTTERING

This has three sections, namely, the preliminary acts to the four members of muttering, the main part of the four members of muttering, and the terminating acts to the four members of muttering.

(a) Preliminary acts to the four members of muttering

This has four phases: 1. making the general *dhāraṇīs* and seals (*mudrā*) of the Families; 2. bowing to all the Buddhas and Bodhisattvas of the ten directions and offering up oneself to them; 3. taking refuge and generating the Mind [of Enlightenment]; 4. protecting through *dhāraṇīs* and seals (*mudrā*). [In the same phases one respectively.] 1. goes outside the dwelling; 2. goes through the bathing ritual and so on and then reenters the dwelling; 3. dresses in religious apparel and takes a seat; 4. performs such acts as blessing the offering and protecting oneself and the place. These acts are equivalent to the contemplation of the protective circle (*rakṣā-cakra*) of the higher Tantras.¹⁰

(b) The main part of the four members of muttering

Here there are two parts: the service to be done through contemplation of Self Generation; and the method of presenting offerings through the contemplation of Generation in Front.¹¹

a. *Generation of Self into Deity*

The first god

The Self Reality (**ātma-tattva*) is the contemplation (*bhāvanā*) that (1) is free from such concepts as singleness and multiplicity by recourse to the reasoned formulations of the Mādhyamika; and (2) which decides that one's own mind is void because accomplished by intrinsic nature. After that, the God Reality (**devatā-tattva*) is the contemplation of the reality of the god to be contemplated and the Self Reality as inseparable and as devoid of intrinsic nature. The two realities constitute the Reality

po de lha drug gi nañ nas de kho na ñid kyi lha ste / rgyud sde goñ mahi
sva-bha-va dañ šū-nya-tā sog pa brjod nas stoñ ñid bsgom pañi dod do /

/ de nas stoñ pañi nañ las gañ bsgom par bya bahi lha de ñid ño bo
lha de ñid yin pa la / rnam pa gañ bzla bar bya bahi snags kyi sgrañi
rnam par grag par bsams te / de la yid rtse gcig tu dmigs pa ni sgrañi
lhaño /

/ de nas rañ gi sems nam mkhar zla bahi dkyil hñkor gyi rnam par gyur
pañi steñ du gañ bsgom par bya bahi lha de ñid ño bo lha de ñid yin pa la
rnam pa gañ bzla bar bya bahi snags kyi yi ge gser žun mahi mdog gi
rnam par bsgom pa ni yi gehi lhaño /

/ sgra dañ yi gehi lha de dag la gzuñs riñ dañ / sñiñ po / ñe sñiñ gsum
gañ ruñ gis chog go /

/ de nas yig hñbru de dag las hod zer dpag tu med pa hñphros pañi rtse
mo las bsgom par bya bahi lha de ñid kyi skuñi rnam pa dpag tu med
pa hñphros pas / sems can thams cad kyi sdig srib dañ sdug bññal thams
cad sbyañs / sañs rgyas sras bcas thams cad mchod pas mñes par byas
te / hod zer lha dañ bcas pa slar hñdus / yig hñbru la thim pas zla ba yi ge
dañ bcas pa yoñs su gyur pa las / gañ bsgom par bya bahi lhañi sku
rdzogs par bskyed pa la dmigs pa ni gzugs kyi lha ste /

/ bdag bskyed bsgoms nas bsñen pa byed pañi tshe gtso bo rkyan pa
bsgom pa ma gtogs hñkor dañ gžal yas khañ sog pa bsgom mi dgos so /

/ de nas šes na so sohi snags dañ phyag rgyas gtsug tor dañ / mdzod
spu dañ / spyan dañ / spuñ ba gñis dañ / mgrin pa dañ / sñiñ ga dañ /
lte ba rnams su reg ciñ / de tsam mi šes na rigs gsum po gañ yin pa deñi

¹² By the expressions ‘svabhāva’ and ‘śūnyatā’, the author presumably refers to the two *dhārañis*: *Om svabhāvaśuddhāḥ sarvadharmaḥ svabhāvaśuddho ’ham* and *Om śūnyatājñānavajrasvabhāvātmaḥo ’ham*. These occur in numerous *sādhanas*; e.g. B. Bhattacharyya, *Buddhist Iconography* (London, 1924), pp. 172-3. The first formula establishes the intrinsic purity of all the natures (*dharma*) and one’s own intrinsic purity. The second equates oneself with the knowledge diamond of voidness (*śūnyatājñānavajra*). In Tsoñ-kha-pa’s *Snags rim chen mo*, 60a-6, ff., the first god is called the *don dam pañi lha* (**paramārtha-deva*) and consists in the pride that oneself is one with the god (bdag dañ lha gñis gcig par na rgyal byas te), indissoluble like the mixture of water and milk (chu dañ ho ma hñres pa bñzin du dbyer mi phyed pa).

¹³ The *Snags rim chen mo*, 60b-4, makes it clear that the Letter God is the inseparable union of oneself and the God Reality like the attachment of pure quicksilver to golden sand (šin tu dag pañi dñul chu gser gyi bye ma la žen pa ltar bdag dañ lhañi de kho na ñid dbyer med pañi rnam pa can).

¹⁴ For these terms, see Chapter III, n. 18. When the deity contemplated is male, the *dhārañi* is of the *mantra* variety; when the deity is female, the *dhārañi* is a *vidyā*.

God (**tattva-devatā*) among the six gods. They are equivalent to the contemplation of voidness in the higher Tantra divisions that attends the muttering of such expressions as *svabhāva* and *śūnyatā*.¹²

The second god

Then one imagines that the god to be contemplated (i.e. created meditatively) out of the sphere of the Void is that very god in essence, and that his aspect (*ākāra*) is the intonation of the sounds of the *dhāraṇī* to be muttered. That [aspect] as the mind's sole meditative object (*ālambana*) is the Sound God (**śabda-devatā*).

The third god

Then one imagines that his own mind (*citta*) transforms itself in the sky into a moon disk (*candra-maṇḍala*) upon which the god to be contemplated is that very god in essence. The contemplation of its aspect as the aspect of the letters, the color of liquid gold, of the *dhāraṇī* to be muttered, is the Letter God (**akṣara-devatā*).¹³

For those Sound and Letter Gods, it is satisfactory to use either the long (*dīrgha*), the essence (*hrdaya*), or the near-essence (*upahṛdaya*) *dhāraṇī*.¹⁴

The fourth god

Then one imagines that from those letters emanate innumerable rays of light, from the ends of which issue innumerable aspects of the body of that god to be intensely contemplated. They purify all sentient beings from their sins, obscurations, and sufferings, and they give joy to all the Buddhas and their sons [i.e. Bodhisattvas] by making offerings to them. Then the rays, together with the gods, are withdrawn, absorbed by the letters; and the moon, together with the letters, transforms itself into the perfected body of the god to be contemplated. This as the meditative object is the Form God (**rūpa-devatā*).

At the time of doing service through contemplation of Self Generation, one need only contemplate the Lord (**prabhu*) but not his retinue (*parivāra*), palace (*vimāna*), etc.

The fifth god

Then, if one knows [them] he touches with the various *dhāraṇīs* and seals (*mudrā*): 1. the crown of the head, 2. the space between the eyebrows (*ūrṇā-koṣa*), 3. the eyes, 4. the shoulders, 5. the neck, 6. the heart, and 7. the navel. If one does not know [them] to that extent, he touches

rīgs spyiḥi sñags rgya gcig pus gnas de dag tu reg ciñ byin gyis rlobs pa ni phyag rgyaḥi lha ste /

/ de ni rgyud sde goñ maḥi skyed mched byin gyis rlob pahi dod do /

/ de nas lhaḥi rnam pa gsal ziñ na rgyal brtan par byas te / de la yid kyis rtse gcig tu dmigs pa ni mtshan maḥi lhaḥo /

/ de rnams ni rgyud sde goñ maḥi mñon byañ lñas bsk̄yed kyi dod do /

/ bod kyi bla ma sña ma rnams bya bahi rgyud la bdag ñid lhar bsgom pa med la / mdun du lha bsgom pa las dños grub len par byed pas lha rje bo lta bu las dños grub len pa žes bya ba dañ / spyod pahi rgyud la bdag bskyed bsgom pa yod kyan de la ye šes pa bcug nas dbañ bskur ba dañ / rīgs bdag gi rgyas hdebs pa rnams med ciñ / mdun du dam tshig pa mi

¹⁵ *Sñags rim chen mo*, 61b-2, 3, mentions that the *Dhyānottara-tikā* (Toh. 2670) gives two other names of this God, ‘God along with the aspect of conventional *samādhi*’ and ‘God along with discursive thought (*vikalpa*)’ (bsam gtan phyi maḥi h̄grel pa las / kun rdzob pahi tiñ ne h̄dzin rnam pa dañ bcas pa žes pa dañ / rnam par rtog pa dañ bcas pahi lha žes kyan gsuñs la). Nāgārjuna (Toh. 2736), Derge Tg., *Rgyud h̄grel*, Ni, 117a-5, explains: “Thereupon, for the purpose of fortifying the ego, he recites, ‘*Om*. I am intrinsically the whole soul of the natural realm of *yoga*’. Thereby he fortifies the ego” (de nas na rgyal brtan par bya bahi ched du / Om yo-ga dha-rma dhā-tu sva-bhā-va sa-rva ā-tma-ko ‘ham / žes brjod pas / na rgyal brtan par byaho).

¹⁶ The five Abhisam̄bodhis are presented in Chapter I. The correspondence between these and the first five of the six gods is made plain by key words in the respective descriptions: Abhi. no. 1, meditation on sixteen kinds of voidness, and God no. 1, contemplation of voidness; Abhi. no. 2, symbols of consonants, and God no. 2, sound god; Abhi. no. 3, sees directly the Samantabhadra, and God no. 3, the God seen on one’s own mind; Abhi. no. 4, beams of light from all three realms enter thunderbolt of his heart, and God no. 4, the rays, together with the gods, withdrawn; Abhi. no. 5, transformation into body with Characteristics and Minor Marks, and God no. 5, blesses spots in his body. After the five Abhisam̄bodhis, the Buddha appears in the world of men; this phase is indicated by God no. 6, the yogin returning to the world while holding on to a divine consciousness.

¹⁷ The ‘symbolic being’ (*samaya-sattva*) and the ‘knowledge being’ (*jñāna-sattva*) are among the most difficult and important ideas of the Buddhist Tantric literature. The *Sñags rim chen mo*, 388a-5, explains the literal meaning of the *samaya* being as follows: “The explanation of the expression *dam tshig sems dpaḥ* is this: it is equivalent to *samaya-sattva* and means ‘united’ (*sameta*, T. yañ dag par h̄gro ba) and ‘joined with’ (*milat*, T. h̄du ba)” (*dam tshig sems dpaḥ žes zer bahi sgra bṣad ni h̄dihi skad dod sa-ma-ya-sa-tva la sa-me-ti yañ dag par h̄gro ba dañ mi-la-ti h̄du baho*). This is consistent with the definitions in the *Tantrārthāvatañā-vyākhyāna* (Toh. 2502) when this work says (Derge Tg., *Rgyud h̄grel*, Hi, 114b-2 ff.): “Furthermore, the beings (*sattva*) are of two kinds: (1) symbolic beings (*samaya-sattva*) and (2) knowledge beings (*jñāna-sattva*). The symbolic being is the one united with the image of deity through the force of fierce striving for union, resolute application, and *samādhi* on that sole object. There are two kind of knowledge being: (a) the being born from the perfections (*pāramitā*) and (b) the being born from knowledge (*jñāna*). The being born from the perfections is the one disposed to seek in ever higher steps by way of the stages (*bhūmi*) [usually ten in number] and perfections (*pāramitā*) [usually six in number]. The being born from knowledge is the corporeal manifestation of the Lord and retinue arisen from the higher comprehension (*adhigama*) of the pure Mind of Enlightenment”

those places with a single *dhāraṇī* and seal of that particular Family among the three Families. And having been [thus] blessed (*adhiṣṭhita*), they are the Seal God (**mudrā-devatā*).

That is equivalent to the blessing of the sense bases (*āyatana*) in the higher Tantra divisions.

The sixth god

Then, while the aspect of the god is bright, one fortifies the ego (*aham-kāra* or *garva*). That [aspect] taken as the mind's sole meditative object is the Sign God (**nimitta-devatā*).¹⁵

Those [gods] are equivalent to the generation by means of the five Abhisambodhis in the higher Tantras.¹⁶

Discussion of Self Generation

The older *gurus* of Tibet maintained the following: In the Kriyā Tantra the contemplation of oneself as a god does not exist because the magical talent (*siddhi*) is obtained as a result of contemplating a god in front, for which reason they said, “One obtains *siddhi* from a god who is so to say a master (*lha rje bo lta bu*).” There is contemplation of Self Generation in the Caryā Tantra; nevertheless, after drawing in the *jñāna* beings, there is neither Initiation (*abhiṣeka*) nor the application of the seals (*mudrā-nyāsa*) of the Master of the Family; without generating the *samaya* beings in front, one invites the *jñāna* beings and,¹⁷ after seating

(sems dpaḥi la yaṇ gñis te / dam tshig gi sems dpaḥ daṇ ye śes kyi sems dpaḥo / dam tshig gi sems dpaḥ ni sbyor bahi brtson hgrus drag po daṇ / nan tan daṇ tiṇ ne ḥdzin rtse gcig paḥi stobs kyis lhaḥi gzugs brñan la sbyor bahō / ye śes kyi sems dpaḥ la yaṇ gñis te / pha rol tu phyin pa las skyes pa daṇ / ye śes las skyes paḥi sems dpaḥo / pha rol tu phyin pa las skyes paḥi sems dpaḥ ni sa daṇ pha rol tu phyin paḥi sgo nas goṇ mahi rim pa tshol bahi phyir bkod paḥo / ye śes kyi sems dpaḥ las skyes pa [sic] ni byaṇ chub kyi sems rnam par dag pa de rtogs pa las byuṇ bahi gtso bo daṇ ḥkhor gyi skur snaṇ bahō). The typical sequence of generation is seen in this passage of the *Shags rim chen mo* (156b-7): “Having so contemplated one’s *samaya* circle, one then invites the *jñāna* circle located in the sky there...” (raṇ gi dam tshig gi ḥkhor lo ji lta bar bsgoms nas der nam mkhaḥ la gnas paḥi ye śes kyi ḥkhor lo spyan draṇas nas...). In the same text (231a-6) the *jñāna* deities are invited from the *ākāśa*; and (230b-3), from the *ākāśa-dhātu* (the realm of space). The above explanations indicate that the *samaya-sattva* is the yogin who has identified himself with a deity he has evoked or imagined, while the *jñāna-sattva* is either a human Bodhisattva, or a celestial Bodhisattva or Buddha. However, when Mkhās grub rje writes “without generating the *samaya* beings in front...” he is stressing the ‘God Reality’ (**devatā-tattva*) rather than the Self Reality (**ātma-tattva*) among the two reality components of the first of the six gods. This usage of the term *samaya-sattva* is general in these texts and is consistent with the explanation in the *Shags rim chen mo* (388a-3, 4): “The *samaya-sattva* is the body of the deity graced with face and hands, actually the manifestation of one’s

bskyed par ye śes spyan drañs nas bžugs pa la mchod ciñ dños grub len pas / lha grogs po lta bu las dños grub len pa žes bya ba dañ / rnal ḥbyor rgyud la bdag ñid lhar bskyed pa la ye śes pa bcug / dbañ bskur / rigs bdag gi rgyas gi rgyas btab ste mthar gsegs gsol byed pa dañ / bla med la bdag ñid lhar bskyed pa la ye śes pa bcug / dbañ bskur / rigs bdag gi rgyas btab ste mthar gsegs gsol mi byed paḥi tshul te / lhaḥi bskyed cho ga mi ḥdra ba bžiliḥi sgo nas rgyud sde bžir ḥjog pa sogs kyi rnam gžag byed ciñ / śes byed gsañ ba ḥdus paḥi bśad rgyud ye śes rdo rje kun las btus las / ye śes sems dpaḥi bde ba dam pa dañ bral ba dañ bdag ñid lhar bsñems pa dañ bral bas bsgrub pa ni bya baḥi rgyud la rab tu gnas so /

/ bu ston rin po ches ni slob dpon sañs rgyas gsañ bas bya baḥi rguyd la bdag bskyed yod par gsuñs la / bya spyod mi ḥgal bar bžed pa la dgoñs pa yin nam brtag par byaḥo / žes sogs gsuñs te kha tshan ma bcad do /

/ rañ lugs la bya rgyud la bdag ñid lhar bskyed pa dañ / rañ la ye śes pa bcug nas dbañ bskur ba dañ / rigs bdag gi rgyas ḥdebs pa rnams thams cad yod par bžed pas / slob dpon sañs rgyas gsañ bas rnam snañ mñon byañ dañ / phyag na rdo rje dbañ bskur baḥi rgyud drañs pa ni / bya rgyud yin par mthun snañ du grub pa žig las bdag bskyed bśad pa žig ḥdren rgyu ma rñed nas drañs pa ma yin te / bsam gtan phyi maḥi ḥgrel bar rdo rje gtsug tor gyi rgyud dañ / rdo rje rnam ḥjoms kyi rgyud rgyas pa gñis las / lha drug bsgom paḥi tshul gsuñs pa drañs nas legs par bśad la / de gñis bya rgyud du mi ḥdod mkhan su yañ med ciñ spyod bsdus las kyañ bya baḥi rgyud rdo rje gtsug tor las / žes gsuñs paḥi phyir ro /

/ spyod rgyud la yañ bdag bskyed med par ḥdod pa ni gnas ma yin paḥi log rtog ste / rnam snañ mñon byañ sogs dañ dños su ḥgal baḥi phyir ro /

/ bya rgyud la bdag bskyed med na / rgyud rgyas pa rdo rje gtsug tor dañ / bsdus pa bsam gtan phyi ma dañ / rnam ḥjoms kyi rgyud rgyas pa dañ / dpal rtog pa bsdus pa dañ / ḥphags pa rab tu grub pa rnams las lha drug gi sgo nas bsgom paḥi tshul dañ / bsñen sgrub yan lag bžis

own mind, a transfiguration of ordinary ego" (de la tha mal paḥi na rgyal gsal ba rañ gi sems kyi snañ baḥi no bo žal phyag gis rnam par mdzes paḥi lhaḥi sku ni dam tshig sems dpaḥ). Again, by the term *jñāna-sattva* these contexts generally refer only to the celestial beings among the two kinds of *jñāna-sattva*. Material in subsequent chapters will shed further light on these terms.

them, makes offering and takes *siddhi*, for which reason(s) they said, "One takes *siddhi* from a god who is so to say a friend (*lha grogs po lta bu*)."¹ In the Yoga Tantra one generates the self into a god, draws in the *jñāna* beings, is conferred Initiation, applies the seal of the Master of the Family, and finally asks the god to depart. In the Anuttara Tantra one generates the self into a god, draws in the *jñāna* beings, is conferred Initiation, applies the seal of the Master of the Family, and at the conclusion the gods are not asked to depart. The four Tantra divisions are determined according to the four different ways of generating the gods. This is made known in the Explanatory Tantra of the *Guhyasamāja*, the *Jñānavajrasamuccaya* (Toh. 447), which sets forth that the accomplishment free from the sublime joy of the *jñāna* beings and free from the pride of oneself as a god, is well established in the Kriyā Tantra.

Bu-ston Rin-po-che said, "The *ācārya* Buddhaguhya mentions that in the Kriyā Tantra there is Self Generation and he maintains that it is not in conflict with the Kriyā and Caryā, but the import here has to be investigated." Thus, he left the matter undecided.

Our own school maintains that in the Kriyā Tantra there are all those things: generation of self into a god, Initiation following the introduction of the *jñāna* being, and application of the seal of the Master of the Family. When the *ācārya* Buddhaguhya quotes the *Mahāvairocana* (Toh. 494) and the *Vajrapāny-abhiṣeka* (Toh. 496) Tantras, he does not derive a reason for asserting that the explanation of Self Generation is consistent with the Kriyā Tantra, because he has not quoted from that (class of) Tantra. But when in the *Dhyānottara-ṭīkā* (Toh. 2670) he quotes the **Vajroṣṇī-tantra* and the **Vajravidāraṇā-vaiḍūlyatantra*, showing the method of contemplating the six gods, he well explains that [method to be Kriyā Tantra]; and the specialists who do not admit those two to be Kriyā Tantra are in turn without reason, because it is also said in the *Caryāmelāpaka* (Toh. 1803), "According to the Kriyā Tantra **Vajroṣṇī*..."

Moreover, it is an unfounded, distorted view which holds that in the Caryā Tantra there is no Self Generation, because that view explicitly contradicts the *Mahāvairocana* (Toh. 494), etc.

Those who say there is no Self Generation in the Kriyā Tantra are in disagreement with the extensive Tantra (*vaiḍūlyata-ntra*) **Vajroṣṇī*, its concise form (*laghu-tantra*) *Dhyānottara* (Toh. 808), the **Vajravidāraṇā-vaiḍūlyatantra*, its eminent concise plan (*kalpa-laghu-tantra*) [the *Vajravidāraṇā-nāma-dhāraṇī*, Toh. 750], and the noble *Susiddhi* (Toh. 807), which clearly state the method of contemplation by way of the six

bsam gtan bsgom paḥi tshul gsal bar gsuṇs śiṇ / de dag mi gsal baḥi tshul gyis bya baḥi rgyud phal che ba las gsuṇs par slob dpon byaṇ chub mchog daṇ / saṇs rgyas gsaṇ ba gñis kas bśad pa daṇ ḥgal lo /

/ bsam gtan phyi mar bsñen sgrub yan lag bži ston paḥi skabs su / sgra daṇ sems daṇ gži la gžol / žes paḥi gži ḥdi bdag ūid lhar bsgom pa la mi byed na rnam snaṇ mnōn byaṇ gi yaṇ de ston paḥi skabs kyi / gži ḥdi raṇ gi lhar bžag pa / raṇ gi lus su rnam par brtag / ces paḥi gži de yaṇ bdag ūid lhar bsgom pa la mi byed dgos par mtshuṇs śiṇ / de ltar na spyod rgyud la yaṇ bdag bskyed med par ḥgyur pas / yod par khyed raṇ ḥdod pa daṇ ḥgal lo /

/ gžan yaṇ slob dpon byaṇ chub mchog gis legs grub kyi mnōn rtogs su bdag ūid lhar bsgoms pas tha mal gyi na rgyal ldog pa daṇ / chos tūms cad kyi gnas lugs su gyur paḥi ston ūid bsgom pa gñis med na / ūi sogs kyi dños grub gaṇ yaṇ mi ḥgrub par bśad ciṇ / de ji lta bar phyag na rdo rje dbaṇ bskur baḥi rgyud las kyaṇ gsuṇs pas / bya rgyud la bdag bskyed med na bya rgyud la brten nas dños grub gaṇ yaṇ ḥgrub pa med par ḥgyur ro /

/ gžan yaṇ ḥphags pa klu sgrub kyis thugs rje chen po phyag ston spyan ston gi sgrub thabs su bdag bskyed daṇ ye śes pa gžug pa dbaṇ bskur rgyas gdab rnams bśad la / ḥphags pa thogs med kyis mdzad paḥi byams paḥi sgrub thabs gñis daṇ / dge sloṇ ma dpal mos mdzad paḥi bcu gcig gžal gyi sgrub thabs daṇ / slob dpon śānti-pa daṇ dze-ta-ri dgra las rnam par rgyal ba gñis kyis mdzad pahi gzuṇs grva lñahi sgrub thabs thams cad du bdag ūid lhar bsgom pa daṇ / de la ye śes pa ḥjug pa daṇ dbaṇ bskur ba daṇ rigs bdag gi rgyas gdab rnams bśad pa daṇ / gžan yaṇ sgrub thabs rgya mtsho / sgrub thabs brgya rtsa / sgrub thabs phyed ūis brgya ba rnams su bya rgyud kyi sgrub thabs bśad pa phal che bar bdag bskyed bśad pas de thams cad daṇ ḥgal lo /

/ gžan yaṇ bya rgyud kyi dbaṇ bskur baḥi tshe / ye śes ḥbebs su mi ruṇ bar ḥgyur te / slob ma la ye śes pa gžug tu mi ruṇ baḥi phyir ro / der

gods and the method of contemplation in the meditation by means of the four members of service; are in disagreement with the bulk of Kriyā Tantras, which state those [two methods] in an unclear way; and are in disagreement with the explanations by the two ācāryas *Varabodhi and Buddhaguhya.

The *Dhyānottara* (Toh. 808), when stating the four members of service, says: "Immerse yourself in the sound, the mind, and the ground." If the "ground" (*gṛī*) of that passage does not mean the contemplation of oneself as a god, then when the *Mahāvairocana* (Toh. 494), teaching that, says: "This 'ground' is deposited in one's god, and it may be discerned in one's own body;" the "ground" of this passage would perforce also not mean the contemplation of oneself as a god. If that were the case, neither would there be Self Generation in the Caryā Tantra; consequently, if that were so, your own thesis [i.e. that of the older *gurus*] would be contradicted.

Moreover, the ācārya *Varabodhi explains in his lucid exposition (i.e. Toh. 3066) of the *Susiddhi* that if there were no revulsion from the ordinary pride by means of the contemplation of the self as a god, or if there were no contemplation of voidness in the sense of the natural state of all things, there would be no *siddhis*, such as 'appeasing', at all; and he points out that the *Vajrapāṇy-abhiṣeka-tantra* says the same. Therefore, if there were no Self Generation in the Kriyā Tantra, no *siddhis* whatsoever could be accomplished through the Kriyā Tantra.

Besides, that would disagree with all these works: Ārya Nāgārjuna's *Sahasrabhūjāvalokiteśvarasādhana* (Toh. 2736), which explains Self Generation, the drawing in of the *jñāna* being, Initiation, and application of seal; Āryāsaṅga's *Maitreyasādhana* (Toh. 3648), the nun Dpal mo's *Ekādaśamukhāvalokiteśvarasādhana* (Toh. 2737), the *sādhanas* of the five Gzuṇs grva by the ācāryas Śānti-pā (his Toh. 3126) and Jetāri "he who has defeated the enemy" (probably Toh. 3119-3123 inclusive), all of which explain the contemplation of one's self as a god, and thereupon the entrance of the *jñāna* being, conferring of Initiation, and application of the seal of the Master of the Family; and moreover, the *Sgrub thabs rgya mtsho* (Toh. 3400-3644), the *Sgrub thabs brgya rtsa* (Toh. 3143-3304 and Toh. 3306-3399), and the *Sgrub thabs phyed ñis brgya ba* (Toh. 3645-3704), which generally set forth the Self Generation when presenting a *sādhana* of the Kriyā Tantra.

Furthermore, at the time of conferring the Initiation of the Kriyā Tantra, it would not be proper for the *jñāna* beings to descend, because it is not proper for the *jñāna* beings to enter the disciple. And that is

ma zad bya rgyud kyi dbaṇ bskur byar mi ruṇ bar ḥgyur te / slob dpon daṇ slob ma gaṇ yaṇ lhar bskyed du mi ruṇ baḥi phyir ro /

/ de lta na khyed raṇ gis gzuṇs grva lha sogs kyi dbaṇ cho ga tu slob dpon lhar bskyed pa daṇ / slob ma lhar bskyed pa daṇ / lus kyi gnas rnam su lha dgod pa sogs kyi rnam gžag byas pa daṇ khas blaṇs dṇos su ḥgal žiṇ / grub chen ū-va-ri-pas rnam ḥjoms dkar po lha maṇ gi dkyil chog tu bsñen paḥi tshe slob dpon lhar bskyed pa daṇ / dbaṇ bskur baḥi tshe slob ma lhar bskyed par bṣad pa daṇ yaṇ ḥgal lo /

/ gžāṇ yaṇ bya rgyud la pha rol tu phyin paḥi theg pa chen po las / gsaiṇ snags kyi theg pa chen po khyad par du ḥphags par ḥjog paḥi ḥjog byed gzugs skuhi rigs ḥdrahi rgyu ma tshaṇ bar ḥgyur te / bdag ūid lhar bsgom pa ma tshaṇ baḥi phyir ro / bya rgyud la ḥbras bu lam byed ma tshaṇ bar ḥgyur te / ḥbras buḥi skabs kyi phun sum tshogs pa lha daṇ rnam pa mthun par da lta nas bsgom pa med paḥi phyir ro / yaṇ bya rgyud la chags pa lam byed ma tshaṇ bar ḥgyur te / brtag gñis daṇ sam-puṭa gñis las ḥdod chags rigs bži daṇ rgyud sde bži sbyar nas gsuṇs paḥi skabs su lha pho mo phan tshun bltas paḥi chags pa lam byed bya rgyud la gsuṇs pa la / raṇ lhar bsgom du mi ruṇ na de byas med paḥi phyir ro /

/ ye śes rdo rje kun las btus kyi luṇ gi don ni / bya rgyud la bdag ūid lhar bsgom pa daṇ de la ye śes pa ḥjug pa med ces ston pa min gyi / bdag ūid lhar mi bsgom žiṇ ye śes pa raṇ la gžug pa mi byed par mdun

¹⁸ The translation ‘basis for the affiliation’ has been suggested by a passage in Jñānavajra’s commentary on the *Lankāvatāra-sūtra* called *Tathāgatahrdayālambikāra* (Toh. 4019), Derge Tg., *Mdo-hgrel*, Pi, 75b-2, ff., where we find the expression (in the Tibetan translation) *rigs mthun pahi rgyu* rather than *rigs ḥdrahi rgyu*, but *mthun pa* and *ḥdra ba* are synonyms. Jñānavajra mentions here that there are three varieties of characteristic, the characteristic of evolution (*pravṛtti*), the characteristic of action (*karma*), and the characteristic of family (*kula*) (dbye na rnam pa gsum ste / ḥjug paḥi mtshan ūid daṇ las kyi mtshan ūid daṇ / rigs kyi mtshan ūid do). He proceeds to explain each of the three. When he comes to the third kind he says: “The third one is the *ālaya-vijñāna* (store consciousness) which is the abode of those two [i.e. the first two varieties]; it is called the ‘characteristic of family’ because it is their basis for affiliation” (gsum pa ni gñis po de rnam su gnas kun gži rnam par śes pa ste de rnam su rigs mthun paḥi rgyu yin pas rigs kyi mtshan ūid ces so). The translation “affiliation” has been used above, n. 7.

¹⁹ The description of the four Tantras in terms of the four Passion Families is set forth in the *Snags rim chen mo*, 35a-3, ff. The mutual attraction of Insight (*prajñā*) and the Means (*upāya*) finds:-

some deities laughing	—	Kriyā Tantra;
” ” gazing	—	Caryā Tantra;
” ” embracing	—	Yoga Tantra;
” ” in coition	—	Anuttara Tantra.

Tsoṇ-kha-pa emphasizes that this is not a description of the candidates of these Tan-

not all! It would not be proper to perform an Initiation of the Kriyā Tantra, because it is not proper for either the preceptor or disciple to generate [himself] into a god.

If what they claim is the case, their own position is in explicit disagreement with the fundamentals and assumptions of generating the preceptor into a god, generating the disciple into a god, and arranging of gods in locations of the body, as found in the Initiation rites of the five Gzunis grva, etc.; and also in disagreement with the explanation about generating the preceptor into a god at the time of service and generating the disciple into a god at the time of Initiation, as found in the *mahāsiddha Śavari-pa's Mandala-vidhi* (Toh. 2932) of the many gods of the white *Vajravidāraṇā*.

Moreover, in the Kriyā Tantra there would not be a complete basis for the affiliation (*rigs ḥdraḥi rgyu*)¹⁸ with the Formal Body (*rūpa-kāya*), which is what establishes the superiority of the *mantra-mahāyāna* over the *pāramitā-mahāyāna*, because the contemplation of oneself as a god is incomplete. There would not be a complete resultative path construction in the Kriyā Tantra, because there is no contemplation in immediacy conforming to the five perfections of the resultative phase. Also, in the Kriyā Tantra there would not be a complete construction of the path of passion (*anurāga*); both the *Hevajra-tantra* (Toh. 417-418) and the *Sampuṭa* (Toh. 381) relate the four Passion Families (*anurāga-kula*) to the four Tantra divisions and in the relevant sections say that the Kriyā Tantra prepares the path of passion consisting in the mutual gazing of the male and female gods,¹⁹ so if it is not proper to contemplate oneself as a god, that [path] is not prepared.

In regard to the meaning of the scripture *Jñānavajrasamuccaya* (Toh. 447), it does not teach that in the Kriyā Tantra there is no generation of oneself into a god nor entrance of the *jñāna* beings into that person. Rather it teaches that there occurs in the Kriyā Tantra a method in

tra divisions; for the latter, see Mkhas grub rje, Chapter VI. Tsot-kha-pa refers to the 23rd *mañjari* of the *Āmnāya-mañjari* (Toh. 1198) for illustration of the passion degrees as found among the 'passion deities' (*kāma-deva*) of the 'realm of desire' (*kāma-dhātu*). In that work (Derge ed., 216b-7, ff.) it is said that the joy of the laughing deities is illustrated by that of the Nirmāṇaratis; the joy of the gazing deities, by that of the Paranirmitavaśartins; the joy of the embracing deities, by that of the Tuṣitas; and the joy of the deities in coitus, by that of the Trāyastriṁśas, the Caturmahārājakāyikas, and humans. These joys are also called the four joys (*dgaḥ ba* = S. *nanda* or *ānanda*). Non-tantric Buddhism relates the passion deities differently to the categories of 'laughing', etc.; see for example, Lin Li-kouang, *L'Aide-Mémoire de la Vraie Loi*, p. 55.

gyi lha la mchod ciñ dños grub len paḥi tshul bya rgyud la yod par bstan
pa yin te / bya rgyud kyi gdul bya phal pa rañ ūid lhar bsgom pa blor
mi śoñ paḥi rigs can dbañ po rtul po la / bdag ūid lhar mi bsgom par
mdun du lha bsgoms nas dños grub len tshul yañ bśad ciñ / bya rgyud
kyi ched du bya baḥi gdul bya yin na de la bdag bskyed bsgom pa bstan
pas khyab par slob dpon sañs rgyas gsañ bas bśad pa dañ ḥdraḥo /

/ bya spyod gñis ka la ye śes pa rañ la gžug du mi ruñ bar ḥdod pa ni /
phyag na rdo rje dbañ bskur baḥi rgyud las / lhaḥi sku gsuñ thugs dañ
rañ gi lus ūag yid gsum dbyer mi phyed par mos pa goms pa brtan par
gyur na lus kyi sgul bskyod thams cad phyag rgya bciñs pa dañ ḥdra
ba dañ / ūag gi smra brjod thams cad ūnags bzlas pa dañ ḥdra baḥi bsod
nams ḥthob par bśad pa dañ ḥgal te / rañ la ye śes pa gžug tu mi ruñ
na ye śes paḥi sku gsuñ thugs dañ rañ gi lus ūag yid gsum dbyer med
du mos su ruñ ba ḥgal baḥi phyir ro /

/ ḥo na bya spyod gñis la ye śes pa rañ la gžug pa dañ de la dbañ bskur
ba dañ rigs bdag gi rgyas gdab pa rnams yod na / slob dpon sañs rgyas
gsañ ba dañ byañ chub mchog gñis kyis ma bśad pa ji ltar yin ūe na /
de bya dgos par dños su ma bśad pa tsam yin gyi / mi bya bar bśad pa
min pas byar mi ruñ baḥi sgrub byed du mi ruñ ūo /

/ rañ lugs la bya rgyud kyi gdul bya phal pa rañ lhar mi bsgom par
mdun du lha bsgoms nas dños grub len pa ni lam rdzogs par bsgom pa
ma yin gyi lam la ḥjug paḥi sgo tsam mo / bya rgyud kyi gdul byaḥi gtso
bo lam rdzogs par bsgom pa la ni / bdag ūid lhar bsgom pa med na lam
gyi lus ma tshañ bar ḥgyur bas bdag bskyed med du mi ruñ ūiñ / ye śes
pa gžug pa dbañ bskur ba rigs bdag gi rgyas gdab pa rnams phun sum
tshogs paḥi yan lag yin pas ma byas kyañ lam gyi lus chad paḥi ūes pa
med par bžed do /

which, without contemplating oneself as a god and without introducing the *jñāna* beings into oneself, one makes offerings to the god in front and takes *siddhi*. It also explains that method as one in which ordinary candidates of the Kriyā Tantra with weak sense faculties and belonging to the class of people incapable of comprehending the contemplation of oneself as a god, take *siddhi* after contemplating the god in front. If one is a candidate for the high goal (*uddesa*) of the Kriyā Tantra, he is taught the contemplation of the Self Generation, so the text is in agreement with the explanation of the teacher Buddhaguhya.

The thesis that in neither the Kriyā nor Caryā Tantras is it proper to introduce the *jñāna* beings into oneself, disagrees with the explanation by the *Vajrapāṇi-abhiṣeka-tantra* (Toh. 496) that if one becomes steadfastly habituated in the conviction that his own [ordinary] body, speech, and mind are inseparable from the [exalted] body, speech, and mind of a god, he acquires the merit of all his bodily movements being equivalent to the affixing of seals (*mudrā*) and all his vocal expressions being equivalent to the muttering of incantations (*dhāraṇī*); — thus, if it is not proper to draw the *jñāna* being into oneself, one must deny that it is proper to be convinced that one's [ordinary] body, speech, and mind are inseparable from the [exalted] body, speech, and mind of the *jñāna* being.

Now, if in both the Kriyā and Caryā Tantras the *jñāna* beings may enter the person and he may be conferred Initiation and may apply the seal of the Master of the Family, why is it that the two preceptors Buddhaguhya and *Varabodhi do not set those forth? They merely do not set forth in an explicit way the necessity of doing those things; but they do not say that they should not be done, and therefore one must not infer that they should not be done.

When in our school the ordinary candidate of the Kriyā Tantra takes *siddhi* after contemplation of the god in front and without the contemplation of himself as the god, that is just the gate of entrance to the path, not the contemplation which completes the path. In regard to the contemplation which completes the path for the leading candidates of the Kriyā Tantra, if there were no contemplation of oneself as a god the body of the path would be incomplete, for which reason it is improper to omit Self Generation. And since the entrance of the *jñāna* beings, conferring of Initiation, application of the seal of the Master of the Family, are 'limbs' (or 'ancillaries', *āṅga*) of perfection, then we maintain that even if they are not done, there is no fault which severs the body of the path.

/ srog rtsol bsgom pa žes pa rgyud sde ḥog ma gsum la yañ yod do / de dañ gsañ ḥdus ḥphags lugs kyi skor nas bśad paḥi srog rtsol dañ / dus ḥkhor soxs bla med kyi rgyud gžan nas bśad paḥi srog rtsol gsum gdon mi gcig go /

/ ḥo na rgyud sde ḥog ma gsum nas bśad paḥi srog rtsol de ji lta bu že na / rnam snañ mnōn byañ gi rgyud dañ deḥi ḥgrel pa slob dpon sañs rgyas gsañ bas mdzad pa gñis las bśad de / dbañ poḥi sgo nas rgyu baḥi rluñ ni srog go / rtog pa yul gžan la gyeñ zin ḥphro ba ni rtsol baḥo / rluñ dañ rtog pa gñis ka phyir ḥphror mi ḥjug par nañ du ḥdzin pa ni / srog rtsol sdom pa ḥam ḥgog paḥi don no /

/ de skabs gañ du bsgom že na / mtshan bcas kyi skabs su bsgom zin / deḥi yañ skabs gañ du bsgom na / bya spyod kyi bsñen paḥi skabs su lha drug po bsgoms zin paḥi rjes dañ / mdun bskyed bsgrubs zin paḥi rjes gañ ruñ du bsgom mo /

/ dgos pa gañ gi don du bsgom na / tha mal gyi snañ žen ḥgog pa la lus lhar gsal ba la dmigs pa brtan po dgos / de brtan pa la rtog pa phyir ḥphro ba ḥgog dgos /

/ de ḥgog paḥi thabs gañ zab na / sems kyi rta rluñ yin pas rluñ nañ du zin na / sems rañ dbañ med par zin par ḥgyur bas / deḥi phyir du srog rtsol bsgom mo /

/ tshul ji ltar du bsgom na / lus gnad bcas te / steñ gi rluñ nañ du lte baḥi bar du drañs nas mnan / ḥog gi rluñ yar la lte baḥi bar du drañs nas bzuñ ste yid lha la rtse gcig tu gtad de gnas zin / de nas rluñ ḥdzin ma thub na phyir btañ ste ḥal bzo zin yid lha la rtse gcig tu gtad do / de nas yañ rluñ nañ du ḥdzin pa de lta buḥi tshul gyis bsgom mo /

²⁰ Kloñ rdol bla ma, Ga, 4b-2, 3, says: “The Anuttara *prāṇāyāma* means the abolition of the coursing into the right and left channels; the present *prāṇāyāma* [i.e. of the Kriyā Tantra] means the abolition of the coming and going of the wind (*vāyu*) riding on discursive thought (*vikalpa*), as well as the inner containment [of the wind]” (bla med srog rtsol ro rkyan rgyu ba bkag / ḥdi yi srog rtsol rnam rtog bżon paḥi rluñ / ḥgro ḥtsho bkag nas nañ du sdom la don). The *Pradipodyotana*, Derge Tg., *Rgyud ḥgrel*, Ha, 97a-1, when commenting on Chap. XII of the *Guhyasamājā-tantra*, says: “*Prāṇa* is life; *āyāma* is the dispersal to a distance; that is the explanation of *prāṇāyāma*” (srog ni ḥtsho baḥo / rtsol zin riñ du spros pa gañ yin pa de ni / srog dañ rtsol ba žes byar bśad).

²¹ More fully, Buddhaghosa writes in his *Dhyānottara-ṭīkā* (Toh. 2670), Thu, 14b-2, 3: “*Prāṇa* is the vital air (*vāyu*) characterised as issuing from, and entering, the eyes, ears, nostrils, mouth, navel, male and female sex organs, the unclean orifice, the pores of head hair and body hair” (... srog ces bya ba ni mig dañ / rna ba dañ sna dañ / kha dañ / lte ba dañ skyes pa dañ / bud med kyi dbañ po dañ / mi gtsañ baḥi khuñ bu dañ / skra and ba spuḥi bu ga nas ḥbyuñ ba dañ / ḥjug paḥi mtshan ūid kyi rluñ ste).

Prāṇāyāma

There is also contemplation of *prāṇa-āyāma* in the three lower Tantras. However, *prāṇa-āyāma* as discussed in the circle of the Ārya school of the *Guhya-samāja*; *prāṇa-āyāma* as discussed in accordance with other Anuttara Tantras, such as the *Kālacakra*; and that [of the three lower Tantras] — are certainly three different things.²⁰

Now, what is the *prāṇa-āyāma* discussed in the three lower Tantras? It is as the *Vairocana-tantra* (Toh. 494) and its commentary (Toh. 2663) by Buddhaguhya say: *prāṇa* is the vital air (*vāyu*) passing through the doors of the sense organs (*indriya*);²¹ *āyāma* is the dispersal into other sensory domains (*viṣaya*) of the mental elements (**tarka*). Binding or abolishing the *prāṇa-āyāma* means preventing the vital air and the mental elements from escaping outside, and containing them inside.

On what occasion should that [particular *prāṇāyāma*] be contemplated? On the occasion of *yoga* with signs (*sanimitta-yoga*).²² And on what occasion within that [*yoga* with signs] should it be contemplated? It is contemplated on the occasion of service (*sevā*) in the Kriyā and Caryā Tantras, either after completing contemplation of the six gods, or after accomplishing Generation in Front, as the case may be.

For the sake of what requirement is it contemplated? The requirement to solidify the meditative object involving the abolition of the craving for ordinary appearances and involving the transfiguration of one's body into that of a god. For solidifying that, the requirement to inhibit the escape of the mental elements.

What is the profound means of inhibiting that? The mind's steed is the vital air (*vāyu*); therefore, when the vital air is contained within, the mind is held with no freedom of its own. That is why one contemplates the *prāṇa-āyāma*.

What is the procedure in this contemplation? Controlling the vital centers of the body, one draws the upper vital air (*ūrdhvavāyu*) inside to the navel, pressing it down; and draws the lower vital air (*adhasvāyu*) up to the navel, holding it there. The mind is fixed solely upon the god. Thereupon, when one is no longer able to retain the vital air, it is emitted, and while one is relaxing, the mind is fixed solely upon the god. Then he again holds the vital air within and contemplates in the same manner.

²² But Kloṅ rdo bla ma, Ga, 4b-3, is in disagreement with Mkhās grub rje: "In regard to the occasion, in the Anuttara [Tantra] it is contemplated only during the Steps of Completion (*nispanna-krama*); here it is contemplated in both the 'with signs' and 'without signs' phases" (dus ni bla med rdzogs rim kho nar sgom / ḥdir ni mtshan beas mtshan me;l gñis kar sgom).

/ rgyud sde ḥog ma gsum gyi srog rtsol dañ / bla med rnam bśad paḥi
srog rtsol gñis bsgom paḥi skabs dañ / dgos pa dañ / sgom tshul gsum
ga mi ḥdraḥo /

/ gñis pa mdun bskyed bsgrubs nas mchod pa sogs bya ba la drug /
rten bskyed pa dañ / brten pa lha spyan drañ te bżugs su gsol ba dañ /
phyag rgya bstan pa dañ / mchod bstod bya ba dañ / bśad pa sogs bya
ba dañ / tshad med bži bsgom paḥo /

/ dañ po ni / rañ gi mdun du bum bcaḥ ba sogs yod kyañ ruñ / med
kyañ ruñ ste rin po che du ma las byas paḥi sa gži gser gyi bye ma gdal
ba bsams nas / om̄ tsa la bī hūm svā hā / žes pas byin gyis brlabs la /

/ deḥi steñ du ḥo maḥi rgya mtsho chen po ūa lcibs la sogs paḥi skyon
dañ bral ba / padma dañ u-tpa-la la sogs paḥi me tog gis brgyan pa / rin
po cheḥi byaḥi tshogs mañ po ldiñ pa bsams la / om̄ bī ma la dha ha
hūm / žes pas byin gyis brlab /

/ deḥi dbus su ri rab gru bži pa ḥos bži nas gser dañ dñul dañ i-ndra-
ni-la dañ sbur loñ las byas paḥi them skas kyi phreñ bas brgyan pa /
mthaḥ thog thag dpag bsam gyi śin legs par ḥkhruñs pa la rnam par
rgyal bahi ba dan stoñ ḥphur bas brgyan pa bsam / deḥi steñ du padmaḥi
sdoñ bu rin po che du mas brgyan pa / rin po che sna tshogs kyi ḥdab ma
can / gser gyi ze ba dañ sbur loñ gi zehu ḥbru dañ ldn pa / sñin poḥi
thog la dñul gyi ri mos bskor ba / dpag tshad du maḥi khyon can ri rab
kyi dbus brtol nas byuñ zíñ / de las kyañ padmaḥi dra ba gžan brgya
stoñ khri bye ba sñeñ byuñ bar bsams la / phyag ḥtshal bahi thal mo las
phan tshun bsnol te / gYas paḥi mthe boñ gis gYon paḥi mthe boñ
mnan la / na-maḥ sa-rba ta-thā-ga-ta-nāñ sa-rba-thā u-dga-te spha-
raṇa hi-maṇ-ga ga-na-khaṇ svā-hā / žes lan brgya bzlas la byin gyis brlab /

/ steñ du bla bre yañ skad cig gis bsam par byaḥo / deḥi steñ du gžal
yas khaṇ mtshan ūid tshaṇ ba bskyed la / deḥi nañ du so soḥi gdan
rnams bskyed ciñ / rnam rgyal dañ ḥod zer can sogs kyi mchod rten yañ
gžal yas khaṇ gi nañ du bskyed pas chog go /

²³ Mkhās grub rje bases this section on the *Shags rim chen mo*, 63b-5, ff.; and this section in the latter text borrows heavily from *Varabodhi's work (Toh. 3066).

The *prāṇa-āyāma* of the three lower Tantra divisions has different occasions, requirements, and methods of contemplation from the *prāṇa-āyāma* explained in the Anuttara [Tantra].

β. *Generation of Deity in Front*²³

There are six things, offering and so on, to be done while accomplishing the Generation in Front: generation of the residence; invitation to the gods to be residents and offering of seats; exhibition of the seals; offering and praising; confession of sins; contemplation of the four boundless states.

I'. *Generation of the Residence (*ādhārotptatti)*

If it is prescribed to have a flask and other things in front [of the officiant], that is proper; otherwise, their omission is proper. But he must imagine an earth surface (**bhūmitala*) made of many jewels and strewn with gold sand. He blesses it with the formula, *Oṃ calavī[ra] hūṃ svāhā*.

Upon it he imagines an ocean of milk, free from such a fault as fish-gills, adorned with such flowers as the red lotus (*padma*) and the blue lotus (*utpalā*), and over which soar flocks of bejewelled birds. He blesses it with the formula, *Oṃ vimala-dhahā hūṃ*.

In the middle of this [ocean], he imagines a four-sided Sumeru mountain, adorned on all four sides with rows of stairs made [respectively] of gold, silver, sapphire (*indranīla*), and amber, all over which spring up wish-granting trees (*kalpa-vṛkṣa*) decorated with a thousand fluttering victory banners. He imagines rising above those to a height of many *yojanas* a lotus trunk which takes its origin from a shaft in the center of Mount Sumeru, is graced with many jewels, has leaves made of variegated jewels and [blossoms] whose filaments are of gold, anthers of amber, and tops of pistils ringed by lines of silver. In addition, there are other myriads of lotus nets outstretched. After joining the palms of his hands in salutation, he presses down his left thumb with the right and recites one hundred times, *Namah sarva-tathāgatānām sarvathā udgate spharāṇahimāṇgaganakhaṇ svāhā*, and so blesses [his vision].

Above it, he is to imagine a canopy (*vitāna*) [appearing] in an instant. On top of that [canopy], he generates the complete characteristics of an eaved palace (*kūṭāgāra*) and generates within it various seats; and he may also generate within the palace *stupas* of the varieties 'victorious' and 'radianc'.

/ gñis pa la / spyan ḥdren pa ni mchod yon gyis bya dgos pas thog mar mchod yon bsgrub par bya ste / deḥi snod ni gser dñul la sogs pa dañ / thams cad la thun-moñ du śis pa zañs kyi snod du / ū ba dañ dños grub rab la nas dañ ḥo ma / rgyas pa dañ dños grub ḥbriñ la til dañ ū / drag śul dañ dños grub tha mal paḥi gcin ḥbras ko na ba dañ bcas pa ḥam / khrag gi mchod yon dbul / las thams cad la thun moñ du śis pa ḥbras yos dañ dri bzañ poḥi spos dañ me tog dkar po dañ ku ū dañ til chu gtsañ dañ sbyar ba bśams la / bdug spos kyis bdug ciñ rig paḥi rgyal po dañ rigs gsum spyiḥi sñags dañ / rigs so soḥi las thams cad paḥi sñags rnams dañ spyan drañ paḥi sñags rnams las gañ yañ ruñ cig lan bdun bzlas la mchod yon byin gyis brlab bo /

/ de nas mdun gyi bris sku sogs gañ du yod paḥi phyogs su bltas te / phyag ḥtshal / pus mos la btsugs nas / sor mo rnaṁs phan tshun bsnol te / thal mo bkan la / mdzub mo gñis gśibs te bsgreñ śiñ / mthe boñ gñis gYab pa spyan drañ baḥi phyag rgya bcas la /

/ dad pa dañ ni dam tshig gis /
 / tshur gsegs tshur gsegs bcom ldan ḥdas /
 / bdag gi mchod yon ḥdi bžes nas /
 / mchod pas bdag la dgyes pa mdzod /

ces brjod de /

/ sñags kyi mthar e-hye-hi btags la mchod yon gyi snod bzuñ nas / de bžin gsegs paḥi rigs la mgo boḥi thad ka nas dbul ūñ / gžan gñis la brañ dañ / lte baḥi thad ka nas phul bas / rañ ḥdrahi ye šes pa byon par bsam mo /

/ sñags ni rig sñags kyi rgyal poḥi sñags kyis lha pho dañ / rig sñags kyi rgyal moḥi sñags kyis lha mo spyan drañ baḥam / yañ na so soḥi sñags kyis bya baḥam / yañ na spyiḥi rigs kyi sñiñ pos spyan drañ ba mchog tu legs grub las gsuñs te / rigs gsum la rim pa ltar / dzi-na-jik e-hye-hi / ā-ro-lik e-hye-hi / ba-dzra-dhrik e-hye-hi /

/ de yañ spyan drañ rgyuḥi lha ḥgreñ ba dañ ḥdug pa dañ / bzur ba la de ltar byas nas / mchod yon gyis spyan drañ pa dañ / mchod yon gsuñs pa bžin ma ḥbyor na bzod par gsol nas / ci ḥbyor bas spyan

²⁴ The commentary on the *Subāhupariṣṭchā-tantra* called *Tshig gi don bṣad paḥi brjed byeñ* (Toh. 2672), Derge Tg., *Rgyud hgrel*, Thu. 90b-6, 7, says: "Seven Vidyārājas are mentioned in the *Vajrapānyabhiṣeka-nahātantra*: Susiddhi, Mauli, Vajrakilikila, Ratnakilikila, Śrūpa, Vajrabindu, and Vajralalita" (rig paḥi rgyal po bdun ūes bya ba ni phyag na rdo rje dbañ bskur baḥi rgyud chen po las / rab tu grub pa dañ / dbu rgyan rtse gsum dañ / ba-dzra ki-li-ki-la dañ / rin chen ki-li-ki-la dañ / gzugs legs dañ / rdo rje thigs pa dañ / rdo rjeḥi rol paḥo). It seems that these Vidyārājas (and hence the Vidyārājñis as well) are both magical formulas and deities.

II'. *Invitation to the gods to be residents (ādhēya)
and offering of seats*

The invitation must be done with an oblation (*arghya*), which therefore must be prepared beforehead. The vessel for that is of gold, silver, and so forth; and a copper vessel is auspicious for all [invitations] in common. For appeasing rites (*sāntika*) and their superior *siddhi*, barley and milk are required. For rites to increase prosperity (*pauṣṭika*) and their middling *siddhi*, sesamum and sour milk are needed. For terrible rites (*abhicāruka*) and their inferior *siddhi*, ordinary urine together with millet, or blood, is offered up. Parched rice, fragrant odors, white flowers, *kuṣa* grass, and sesamum mixed in pure water, which are auspicious for all rites in common, are prepared and incensed with the odors of incense. One blesses the oblation by reciting seven times an appropriate one among the general *dhāraṇīs* of the Vidyārāja and of the three Families, among the *dhāraṇīs* of all the rites of the individual Families, or among the *dhāraṇīs* of Invitation.

Thereupon one looks in the direction of the painted image and so on in front, salutes it and kneels down, then executes the Seal of Invitation: he joins the fingers of his hands, allowing the palms of his hands to touch, stretches out both indexes, and beckons with his two thumbs. Then he recites:

By reason of my faith and my pledge,
Come hither, come hither, O Bhagavat;
And after enjoying this oblation of mine,
Because it was offered, make me joyful!

At the end of the *dhāraṇī* he adds "Come, come!" (*ehy ehi*). He grasps the vessel with the oblation and offers it to the Tathāgata Family, raising it level with his head. For the other two Families, he offers it on the level of his breast or navel, respectively. Then he imagines the arrival of *jñāna* beings who resemble himself.

Regarding the *dhāraṇīs*, the *Susiddhi* says that the male deities are best invited with the *dhāraṇī* of the Vidyārāja; the female deities with the *dhāraṇī* of the Vidyārājñī;²⁴ and that invitation is made either with the individual *dhāraṇīs* or with the general *hṛdayas* of the Families. [These last] are for the three Families, in order, "*Jinajik ehy ehi!*" "*Ārolik ehy ehi!*" and "*Vajradhṛk ehy ehi!*"

Moreover, the *Susiddhi* in its chapter on Invitation says that when the basic god to be invited is standing upright, or sitting, or is bent over, one should assume the same posture while inviting with the oblation; that if the prescribed oblation is not available, one should ask [the

drañ bar legs grub kyi spyan drañ paḥi rim par phye ba las gsuṇs so /
 / de nas padmaḥi ḥdug stañs kyi phyag rgya sogṣ dañ / om̄ ka-ma-la-ye
 svā-hā / žes sogṣ kyi sñags kyis / lha rnams la ci rigs su gdan dbul žiñ /
 bžugs su gsol / ye śes pa spyan drañs nas / bžugs su gsol ba las / dam
 tshig pa bskyed pa slob dpon gñis kyis ma bśad pas bya mi dgos la / byar
 mi ruñ ba ni ma yin no /

/ gsum pa ni / de nas / śam̄-ka-re sa-ma-ye svā-hā / žes brjod ciñ / lag
 pa gYas paḥi mthe boñ gis mtheḥu chuñ gi sen mo mnan la / sor mo
 lhag ma rnams rdo rje ltar byas pa dam tshig gi rdo rjeḥi phyag rgya
 bstan par byaḥo /

/ de nas rigs gsum gyi phyag rgya bstan nas / ji-na-jik la sogṣ paḥi
 sñiñ po gsum brjod do / phyag rgya ni / lag pa gñis phan tshun du khu
 tshur bciñs nas / mthe boñ gñis bstan par byas pa dañ / de ñid las gYon
 paḥi mthe boñ nañ du bcug ste / gYas paḥi mthe boñ bstan pa dañ / gYon
 paḥi mthe boñ bstan pa gsum ni rim pa bžin du rigs gsum gyi phyag
 rgyaḥo /

/ de nas rigs rnams kyi dam tshig chen poḥi phyag rgya bciñ te bskor
 bas / phyi ḥbrañ gi bgegs la sogṣ pas ñan du byas pa thams cad las bsruñ
 ba chen por ḥgyur bar gsuṇs pas / de bžin du bya la / de ma grub na
 skabs kyi khro bo gañ yin paḥi sñags yuñs kar la bzlas pas / phyi ḥbrañ
 gi bgegs bskrad par byaḥo /

/ bži pa la gñis / mchod pa dbul ba dañ / bstod pa bya baḥo /
 / dañ po ni / mchod rdzas rnams kyi bgegs bsal ba dañ / bsañ ba dañ /
 gzi byin bskyed pa rnams byas nas dbul te / de la bya spyod dañ yo-ga
 dañ / bla med gsum gyi mchod pa ḥbul ba la grañs dañ / go rims dañ /
 phyag rgya mi geig pa mañ du yod do / ho na bya spyod kyi mchod pa
 ḥbul baḥi grañs dañ / go rims dañ / phyag rgya sogṣ ji ltar bya že na /

/ mtheḥu chuñ dañ srin lag gñis nañ du phan tshun bsnol nas / guñ
 mo gñis gśibs te bsgreñs paḥi tshigs gsum par mdzub mo bkug mthe boñ

deity] for indulgence and do the invitation with whatever is available.

Thereupon, with seals such as the “lotus sitting posture” and with *dhāraṇīs* such as *Oṃ kāmalāya svāhā*, one offers seats to [other] deities according to circumstances, and bids them be seated. The two teachers (i.e. Buddhaguhya and *Varabodhi) do not refer to a generation of the *samaya* beings after the *jñāna* beings have been invited and asked to be seated. Therefore, it is not necessary to generate them, but neither is it improper to do so.

III'. *Exhibition of the Seals (mudrā-darśana)*

Then one recites *Śaṅkare samaye svāhā*, and displays the Symbolic Thunderbolt Seal (*samayavajra-mudrā*) by pressing the tip of his small finger with his right thumb, and suggesting the shape of a thunderbolt with the remaining [three] fingers.

Next, he exhibits the seals of the three Families and recites the three *hrdayas*, *Jinajik*, and so on. In regard to the seals: both hands are joined so as to make a fist, showing both thumbs; within the same seal the left thumb is hidden inside [the fist], while the right thumb is showing; then the left thumb alone is shown. The three in the given order are the seals (*mudrā*) of the three Families.

Then one ties the Great Symbol (*mahāsamaya*) seals of the Families and gyrates them, which is said to provide a great protection against all injuries done by obstructive demons who pursue from without. When one proceeds that way and is not successful [in the protection], he should recite the *dhāraṇī* of whichever wrathful deity suits the occasion, while throwing white mustard seed, and the pursuing obstructive demons will be frightened away.

IV'. *Offering and Praising (pūjastutyādika)*

This will be treated in two parts, presentation of offerings and praising.

A'. *Presentation of offerings.* — The offering materials are offered after driving away their obstructive demons, purifying and glorifying them. There are many differences between the Kriyā-Caryā, the Yoga, and the Anuttara Tantras as regards the number of oblations, their sequence, and the [accompanying] seals. Then what are the number, sequence, and seals for the presentation of offerings in the Kriyā-Caryā?

(1) One executes the seal “Assigning [the offering]” by interlacing the two little fingers and two ring fingers, bringing the two middle fingers against one another, outstretched, drawing together the indexes at the

gñis ḡos la sbyar baḥi phyag rgya bcas la / bde bar gṣegs so bcom ldan ḡdas / tshur gṣegs ḡdir ni bżugs su gsol / bdag gi mchod yon bżes nas yaṇ / thugs kyis thugs dpag mdzad du gsol / bdag ni khyed la gus daṇ ldan žes daṇ / lhaḥi sṇags kyi mthar a-rgham̄ pra-tī-ccha svā-hā / žes pas mchod yon dbul /

/ gYas paḥi khu tshur gyi mdzub mo daṇ mthe boṇ skam pa ltar byas la / žabs bsil gyi snod nas me tog blaṇ te / sor mo rnams rim gyis dgrol baḥi phyag rgya daṇ / sṇar gyi tshigs bcad kyi mchod yon gyi gnas su žabs bsil bcug nas / om̄ pra-va-ra sad-ka-ram̄ pā-dyam̄ pra-tī-ccha svā-hā / žes pas žabs bsil dbul /

/ de nas ḡbyor na me loṇ la gzugs brñan śar ba la dños su sku khrus gsol / ma ḡbyor ba ḡam / mchod gYog pa lta bus byed na / gźan rnams kyis thal mo bkan pa las mdzub mo daṇ mthe boṇ gi rtse mo gñis sbyar ba sku bsil baḥi phyag rgyas la / om̄ sa-rva de-va-tā a-ci-nti a-mṛ-ta svā-hā / žes pas khrus gsol /

/ de nas yid kyis na bzaḥ daṇ rgyan gsol te / rol mos mchod ciṇ yid kyis bstod paḥi glu dbyaṇ blaṇ bar byaḥo / de nas ɬag pa gYas skyabs sbyin byas paḥi ḡkhrig ma nas gYon pas bzuṇ pa driḥi phyag rgya byas la / gtsaṇ žiṇ gtsaṇ ma las byuṇ baḥi / lha rdzas bzaṇ poḥi dri ḡdi dag / bdag ni dad pas ḡbul lags kyis / bżes nas bdag la dgyes par mdzad / ā-ha-ra ā-ha-ra sa-rva vi-dya dha-ri pū-ji-te svā-hā / žes pas dri chab dbul lo / mar me ma gtogs pa gźan gsum la ḡaṇ mchod ḡbul gyi sṇags ḡdi bžin du byaḥo /

/ lag pa gñis sor mo phan tshun bsnol te lag paḥi naṇ du mdzub mo gñis rtse mo gcig tu byas la gdu buḥi tshul du byas nas / mthe boṇ glor bżag ste / padma ltar byas pa me tog gi phyag rgya daṇ / gtsaṇ žiṇ gtsaṇ

third joint, and joining the two thumbs on their edge; and recites:

O Bhagavat, who went to bliss,
Come hither and be seated.
Having enjoyed my oblation,
May your mind deepen my mind;
I am devoted to Thee!

At the end of the *dhāraṇī* of the deity, he presents the oblation while reciting, *Argham pratīccha svāhā* ("Accept the oblation, *svāhā*").

(2) With his right hand in a fist, he forms a pincers with his index and thumb and picks a flower from the vessel containing the water for the feet, then makes the seal of successively releasing the fingers. Substituting "feet-cooling water" for "oblation" in the stanza cited above, he offers the feet-cooling water, while reciting, *Om pravaram satkaram pādyam pratīccha svāhā* ("*Om!* Accept this most excellent beneficent feet-cooling water, *svāhā!*").

(3) Thereupon he reflects the image in a mirror, if he can provide it, and gives an actual bath to the reflected image. If he cannot provide it, such persons as the assistant to the offering or other persons make the seal of "washing the body", that is, form a level surface with the backs of their hands, so that the tips of the thumbs and the index fingers touch each other. He offers a bath, while reciting, *Om sarvadevatā-acintya-amṛta svāhā* ("*Om!* The inconceivable ambrosia of all the gods, *svāhā!*").

(4) Next he mentally offers food and ornaments; and, while offering with music, he mentally performs melodies of praise. Then, with his right hand, he makes the seals of "taking refuge" and "making gifts". Seizing the wrist with the left hand, he makes the seal of "perfume", reciting:

These auspicious perfumes, divine substance,
Pure and born from purity, I present with devotion.
Having enjoyed them, make me joyful!

While reciting, *Āhara āhara sarvavidyādhari pūjite svāhā* ("Take it, take it, O Holder of all *vidyās*, while worshipped, *svāhā*"), he offers the perfumes. He uses this same *dhāraṇī* when he presents offerings in the other three cases, exclusive of the lamp [hence, in cases 5 to 7, below].

(5) He makes the "flower" seal after the model of the lotus: the fingers of both hands are interlaced; within the hands the tips of the index fingers come to a point making a bracelet, the thumbs touching the sides; and recites:

This auspicious flower, divine substance,

mar skyes pa yi / lha rdzas bzañ poḥi me tog ḥdi / rkañ pa phyi ma gñis
goñ dañ ḥdras bas me tog dañ /



/ lag pa gñis kyi mtheḥu chuñ dañ srin lag dañ guñ mo rnams kyi sor
mo rnams phan tshun sbyar te / sña ma sña maḥi rgyab kyi sen moḥi
druñ du bkug nas mdzub mo gñis logs śig tu brkyāñs te / mthe boñ gñis
glor bżag pa bdug spos kyi phyag rgya dañ / nags tshal bcud ni yid du
hoñ / dri yis sbyar ba lha yi rdzas bdag ni dad pas ḥbul lags kyis / žes
sogs kyis spos dañ /

/ bzed paḥi thal mo las mdzub mo gñis cuñ zad bkug pa lha bśos kyi
phyag rgya dañ / sman rnams bcud ni yid du hoñ / sñags kyi žal zas
bśos ḥdi dag / bdag ni žes sogs kyis žal zas dañ /

/ mthe boñ dañ guñ mo gcig tu sbyar te bsgreñs la / lag pa khu tshur
gcig tu byas pa mar meḥi phyag rgya dañ / gnod rnams ḥjoms śiñ bkra
śis pa / dge źiñ mun pa rnam sel ḥdi / bdag ni dad pas ḥbul lags kyis /
mar me ḥdi dag bžes su gsol / ā-lo-kā-ya ā-lo-kā-ya vidyā-dhāri pū-ji-te
svā-hā / žes pas mar me dbul lo /

/ mchöd yon man chad rnams dños su ma ḥbyor na sñags rgya byas la /
yid kyis dmigs pa gsal bar byas nas dbul bar gsuñs so / dños su ḥbyor
paḥi mchöd pa la yañ kun gyi sñon du yid ḥgro bas yid kyi mchöd pa
khyad che bar gsuñs so /

/ gñis pa ni / de nas legs grub las / dkon mchog gsum dañ rigs gsum
gyi bdag po la bstod pa bya bar gsuñs la ltar bya ste /

/ mgon po thugs rje che ldan pa /

/ thams cad mkhyen paḥi ston pa po /

/ bsod nams yon tan rgya mtshoḥi źiñ /

/ de bžin gsegs la phyag htshal lo /

Pure and born from purity, ...
with the other two lines as previously. (And offers a flower with the *dhāraṇī*).

(6) He makes the “perfumed incense” seal: the little, ring, and middle fingers of the two hands are brought against one another and the backs of the nails of each of these in that order are brought against each other; the two index fingers are stretched out at an angle, while the two thumbs are placed against their sides: and recites:

This divine substance composed with perfume,
The delightful elixir of forest glades,
I devoutly offer ...

(And offers incense with the *dhāraṇī*).

(7) He makes the seal of “food for the gods”: the palms are cupped and the index fingers slightly drawn toward one another; and recites:

These repasts of *dhāraṇīs*,
The delightful elixir of medicines,

...

(And offers food with the *dhāraṇī*).

(8) He makes the seal of the “lamp”: the thumb and middle finger are stretched upward, touching one another, the hand made into a fist; and recites:

Pray enjoy these lamps,
Auspicious and triumphant over harmful elements,
Virtuous and dispelling of darkness,
Which I offer with devotion.

While reciting, *Ālokaya ālokaya vidyādhari pūjite svāhā* (“Behold, behold! O Vidyādharin, while worshipped, *svāhā*”), he offers the lamps.

If the oblation and the succeeding offerings cannot be actually provided, it is taught that they may be offered mentally by visualizing them vividly. Indeed, it is taught that even when the offerings are actually provided, they are first to be passed mentally in review, for the mental offering is the chief thing.

B'. Praising. — Thereupon, one should proceed according to the *Siddhi*, which says that the Three Jewels and the Masters of the three Families are to be praised.

I salute the Tathāgata, the Lord of great Compassion,
The omniscient Teacher, field of an ocean of merit and
noble qualities.

I salute the quiescent Law (*dharma*),

/ dag pas ḥdod chags bral bar gyur /
 / dge bas ḥan soṇ las grol ciṇ /
 / gcig tu don dam mchog gyur pa /
 / ži gyur chos la phyag ḥtshal lo /
 / grol nas grol baḥi lam yaṇ ston /
 / bslab pa dag la rab tu gnas /
 / žiṇ gi dam pa yon tan ldan /
 / dge ḥdun la yaṇ phyag ḥtshal lo /
 / gžon nuhi cha lugs ḥchaṇ pa po /
 / śes rab sgron mes rab tu brgyan /
 / h̄jig rten gsum gyi mun sel ba /
 / h̄jam dpal la yaṇ phyag ḥtshal lo /
 / saṇs rgyas kun gyis rab tu bṣnags /
 / yon tan dam pa kun bsags pa /
 / spyan ras gzigs žes mtshan gsol ba /
 / rtag par brtse la phyag ḥtshal lo /
 / stobs po che la drag śul can /
 / rig sṇags rgyal po dge ba can /
 / gdul dkaḥ bo dag ḥdul ba po /
 / rdo rje ḥdzin la phyag ḥtshal lo /

žes pa daṇ /

/ gžan yaṇ skabs kyi lha gaṇ yin gyi sgos kyi bstod pa yaṇ byas la /
 na-maḥ sa-rva bu-ddha bo-dhi-sa-tva-nām / sa-rva-tra sam-ku-ru-mi ta
 a-bhi-jñā ra-śi-ni na-mo stu-te svā-hā / žes pa bstod pa ḥbyuṇ baḥi sṇags
 lan brgya bzlaḥo /

/ l̄na pa ni / sdig pa bṣags pa daṇ / skyabs su ḥgro ba daṇ / rjes su yi
 raṇ ba daṇ / bskul žiṇ gsol ba ḥdebs pa daṇ / smon lam rnams bya baḥo /

/ drug pa ni / tshad med bži bsgom pa daṇ / sems bskyed par bya baḥo /
 mchod bstod kyi rjes la bṣags pa sogs daṇ / tshad med bži bsgom pa daṇ /
 sems bskyed pa sogs byed paḥi don ni / rgyud sde goṇ mar yaṇ sgrub

²⁵ The four boundless states are compassion (*karuṇā*), friendship (*maitrī*), sympathetic joy (*muditā*), and indifference (*upeksā*). These are explained in the *Snyags rim chen mo*, 68b-3, ff. In the first state, one prays for tormented mankind to be freed from suffering; in the second, one prays for mankind to obtain complete happiness; in the third, one prays for mankind to have bliss as the Buddha has bliss; in the fourth, one prays for mankind to attain *nirvāṇa* as the Buddha has *nirvāṇa*.

Which, being pure, frees from craving,
 Which, being virtuous, liberates from evil destiny,
 Which, being solitary, is the ultimate goal.
 I salute the Virtuous Host (*samgha*),
 Which after liberation teaches the path of liberation,
 Is well founded in the points of moral instruction,
 Possesses the good qualities of the holy field.
 I salute Mañjuśrī,
 Who bears the aspect of a youth (*kumāra*)
 And is adorned with the lamp of insight
 That dispels the darkness of the three worlds.
 I salute him, the ever-merciful one,
 Called by the name Avalokita,
 Who is praised by all the Buddhas
 And has accumulated all holy merits.
 I salute Vajrapāṇi,
 Powerful, fiercesome, the virtuous *vidyārāja*
 Who tames the obdurate.

Moreover, one makes praise by way of whatever be the deity of that occasion, and recites a hundred times the praising *dhāraṇī*, *Namah sarvabuddhabodhisattvānāṁ sarvatra saṃkurumi ta abhijñā-rāśini namo stute svāhā* (“Homage to all the Buddhas and Bodhisattvas! Everywhere I fashion thy beams of supernormal faculties. *Namo stute svāhā*”).

V'. Confession of sins, etc. (*pāpadeśanādika*)

Here follow:

- A'. Confession of sins (*pāpa-deśanā*).
- B'. Refuge formula (*śaraṇa-gamana*).
- C'. Sympathetic delight (*anumodanā*) [with the merit (*puṇya*) and knowledge (*jñāna*) amassed by the Buddhas and Bodhisattvas].
- D'. Exhortation and entreaty [to the Buddha to turn the Wheel of the Law and to not depart into *Nirvāṇa* as long as there be candidates].
- E'. Fervent aspiration (*prañidhāna*) [to alleviate the sufferings of humanity].

VI'. Contemplation of the four boundless states (*caturapramāṇa-bhāvanā*) and Generation of the Mind (*cittotpāda*)

The purpose of confession and so on, contemplation of the four boundless states,²⁵ and generation of the Mind [of Enlightenment] after offering and praising, is to purify the vow by fastening it with confession,

mchod kyi mchod ḥbul gyi rjes su rigs lñahi sdom gzuñ sogs byed pa bžin / bśags bsdams gyis sdom pa dag par byed pa la gnas paḥi mchod pas mchog sgrub paḥi mchod pa ñid mchod yul mñes par byed paḥi mchog yin paḥi don gyis yin la / ḥdir yañ de dañ ḥdraḥo /

/ de dag gis bzlas brjod kyi yan lag soñ nas / bzlas brjod dños la / bzlas brjod yan lag bži tshañ ba dgos pas / bsam gtan phyi ma las / sgra dañ sems dañ gži pa gžol /

/ žes gsuñs paḥi gžihi yan lag ni / sñags ḥkhor gañ gi thugs kar dgod paḥi gži lhahí skuḥo / de la gñis las bdag ñid lhar gsal bar bsgom pa gžan gyi gži ste / de gñis ni bzlas brjod yan lag bžihi nañ nas yan lag re reḥo /

/ sems la gžol baḥi yan lag ni / mdun bskyed kyi thugs kar rañ gi sems zla baḥi dkyil ḥkhor gyi rnam par gsal bar dmigs paḥo /

/ sgra la gžol baḥi yan lag ni / deḥi steñ du gañ bzla bar bya baḥi sñags kyi yig ḥbru gsal bar dmigs paḥo /

/ de nas bgrañ phreñ de bžin gšegs paḥi rigs la bo de tse / padmaḥi rigs la padmaḥi sñiñ po / rdo rjeḥi rigs la ru-rakṣa mchog dañ / ma ḥbyor na gžan yañ ruñ la / grañs stoñ rtsa brgyad ñam brgya rtsa brgyad dam / ña bži ḥam / ñer gcig pa byin gyis brlabs la cho ga bžin du bzlas brjod byaḥo /

/ bzlas brjod bya baḥi tshul la gñis / yi geḥi gzugs la dmigs paḥi bzlas brjod dañ / sgra la dmigs paḥi bzlas brjod do /

/ dañ po la / mdun bskyed kyi thugs kaḥi yi geḥi gzugs la dmigs pa dañ / rañ gi sñiñ gaḥi yi geḥi gzugs la dmigs paḥi bzlas paḥo /

/ dañ po ni / sñar bśad paḥi srog rtsol bsdams te bzlas brjod kyi yan lag bži tshañ baḥi sgo nas / mdun gyi sku dañ thugs kaḥi zla gdan deḥi

²⁶ This paragraph is rather obscure, but the *Sñags rim chen mo* has helped solve the problem of translation. The expressions “completion and offering” doubtless refer to the *mandala*. In that work, the section “completion and offering of the *mandala*” (*dkyil ḥkhor bsgrub ciñ mchod pa*) begins 229a-1, with “completion of the *mandala*” (*dkyil ḥkhor bsgrub pa*) beginning 229a-2, and “*mandala offering*” (*dkyil ḥkhor mchod pa*) beginning 236a-2. ‘Locational offerings’ are described in the same work, 237b-5, ff. under the heading, “The places for the offerings are as follows...” (*gnas gañ du ḥbul ba ni*).

²⁷ Buddhaghūya, when commenting upon that line of the *Dhyānottara* in his *ṭikā* (Toh. 2670), Thu, 16a-5, ff., speaks of the latter ‘ground’ (*gži*) as the ‘Tathāgata ground’ (*de bžin gšegs paḥi gži*) in the phrase “in the heart of the Tathāgata ground meditated in front” (mdun du bsams paḥi de bžin gšegs paḥi gžihi thugs ka na).

which is comparable to taking the vows (*samvara*) of the five Families and so on in the higher Tantra divisions after presenting the offering [part] of [*mandala*] completion and [*maṇḍala*] offering; the best procedural offering (*pratipatti-pūjā*) through locational offerings is for the purpose of the best delight of the offering domain, and this [offering] here is also similar to that [higher Tantra procedure].²⁶

γ. The Four Members, general

Those two [i.e., the Generation of Self and the Generation in Front] constitute members of muttering (*jāpa-aṅga*). For the genuine muttering one must complete the four members of muttering. Consequently, the *Dhyānottara* says, “Immerse yourself in the sound, the mind, and the ground.”

The “ground” member: The “ground” (T. *gži*, S. **vastu*) is the body of the god in whose heart the *dhāraṇī* wheel is deposited. Of the two kinds, the “subjective ground” (*bdag gi gži*) is the contemplation of oneself transfigured into a god; and the “objective ground” (*gžan gyi gži*) is the contemplation of the god generated in front.²⁷ Those two are each a member among the four members of muttering.

*The member of immersion in mind (*citta-nimna):* This has the vivid meditative object (*ālambana*) consisting in one’s mind (*citta*) in the shape of a moon-*maṇḍala* in the heart of the deity generated in front.

*The member of immersion in sound (*svara-nimna):* This has the vivid meditative object consisting in the letters of the *dhāraṇī* to be recited, located upon that [moon-*maṇḍala*].

The chaplet (*akṣa-mālā*) should be preferably made of [seeds of] the Bodhi tree for the Tathāgata Family, lotus pods for the Padma Family, and *rudrākṣa* (berries of *Elaeocarpus Ganitrus*) for the Vajra Family; but if those are not available, other materials will do. One blesses it by counting 1008, 108, 54, or 21 times, and recites according to the rite.

There are two methods for the muttering: muttering while dwelling on the shape of the syllables, and muttering while dwelling on their sound.

I'. Muttering while dwelling on the shape of the syllables

There are two kinds: muttering while dwelling on the shape of the syllables in the heart of the deity generated in front; muttering while dwelling on the shape of the syllables in one’s heart.

The first kind: One binds the *prāṇa-āyāma* as previously described and mutters by way of the complete four members of muttering while

steñ gi yi ge gsum ga la dus gcig tu dmigs te bzlas brjod bya žin / dbugs gtoñ ba na sñags mi bzla bar rañ lhar bsgoms pañi sku la sems gtad nas hñug ciñ / yañ sñar bžin rluñ bzuñ nas bzlas pa byaño /

/ gñis pa ni / rañ gi mdun du ha cañ mi riñ bar rañ gi tshad las cuñ zad mtho bar mdun bskyed kyi thugs kar zla bañi steñ du sñags phreñ bkod pa de rluñ nañ du hñug pa dañ lhan cig tu tshur la rañ gi sñin gar spos la / de la dmigs nas dbugs ma btañ gi bar du bzlas brjod bya žin / rluñ gtoñ ba na zla ba sñags phreñ dañ bcas pa rluñ dañ mñam du phyir btañ nas mdun gyi lhañi thugs kar gnas par bsam žin / yañ sñar bžin rañ gi sñin gar spos la bzla bar byaño /

/ gñis pa ni / bzlas brjod kyi yan lag bži thog mar gsal btab la / de nas sñags kyi yi geñi gzugs dañ zla ba dañ lhañi sku la mi dmigs par sñags kyi sgrañi gdañs la dmigs nas zlo ba ste / de yañ sñags gžan gyis bton pa rañ gis ñan pa lta bu min gyi / rañ gis zlo bañi tshe na sñags deñi sgra grag par dmigs nas byed paño /

/ sñags kyi gdañs la dmigs pa hdi ñid kyi cho gas yid bzlas dañ šub buñi bzlas pa gñis ka bya ba dañ / srog rtsol bsdoms pa na šub buñi bzlas pa byed mi nus par hñgrel pa las gsuñs pas / thog mar šub buñi bzlas pa bya žin / de la sems gžan du mi gYeñ ba na / de nas srog rtsol bsdoms nas yid bzlas bya ste / rags rim nas bya bar bšad do /

/ dañ po la / lha dañ zla ba dañ sñags phreñ gsum la dmigs pa gsum dañ / bar ba la zla ba dañ sñags phreñ gñis tsam la dmigs pa gñis dañ / tha ma la sgra tsam la dmigs pas dmigs pa gcig yin par hñgrel bas bšad de / gañ zag gcig gis kyañ hdi gsum ga rim gyis byaño /

/ bzlas brjod kyi tshe ji ltar bya ba ni dpuñ bzañ gi lña ba las / bzlas brjod byed tshe mi myur mi dal žin / sgra cher mi bya ha cañ chuñ ba

simultaneously dwelling on the body of the deity generated in front and on the three syllables which are on the moon seat in the heart [of the deity's body]. When exhaling, one should not mutter *dhāraṇīs*, but hold the mind fixed on one's own body contemplated as the deity. Then, again holding the breath, one should mutter as before.

The second kind: The garland of *dhāraṇīs* is at a modest distance in front of himself, slightly higher than himself, upon the moon in the heart of the deity generated in front. While inhaling, he attracts that [moon and garland] into himself and transfers it into his own heart. He dwells on it while muttering, as long as he does not release his breath; but when he exhales the wind, he is to imagine that the moon, along with the garland of *dhāraṇīs*, is emitted together with the wind and then is stationed in the heart of the god in front. Again in the same manner as before he transfers it into his own heart.

II'. Muttering while dwelling on the sound of the syllables

First one distinctly recalls the four members of muttering. Then, without dwelling on the shape of the syllables of the *dhāraṇī*, the moon, or the body of the god, one dwells on the tone of the sounds of the *dhāraṇī* while he recites. Moreover, it is not as though the *dhāraṇī* were being uttered by another person and being heard by oneself, but rather one dwells on the tone of the sounds of that *dhāraṇī* at the time oneself is reciting it.

This rite of dwelling on the tone of the *dhāraṇī* involves both mental recitation and whispered recitation. The commentary (Toh. 2670) [on the *Dhyānottara*] states that one cannot employ whispered recitation while restraining the *prāṇa-āyāma*; [the work] explains the sequence in outline this way: first one performs the whispered recitation; when, during that [recitation], the mind is not distracted, then one restrains the *prāṇa-āyāma*, performing the mental recitation.

According to the commentary, in the first case (I', the first kind), there are three meditative objects: the god, the moon, and the *dhāraṇī*-garland; in the second case (I', the second kind), there are two meditative objects: the moon and the *dhāraṇī*-garland; in the third case (II'), there is only one meditative object: the sound [of the *dhāraṇī*]. A single person must proceed by these three steps.

The fifth chapter of the *Subāhu* (Toh. 805) tells what should be done at the time of muttering:

While muttering, one should be neither hurried nor slow,
Neither too loud nor too low,

min / smra žin ma yin gžan du gYeñ bžin min / gug skyed klad kor tsheg
 rnames ūams pa min / žes dañ / le lo ḥdod chags mi dger ldan paḥi sems /
 gañ dañ gañ du gYeñ žin rgyu ba dag / de dañ de nas myur du bzlog
 nas ni / gsañ ūnags yi ge mchog la legs par sbyar / žes dañ / legs grub
 las / bzlas paḥi tshe lha la sogs paḥi skabs kyi dmigs pa las gžan paḥi
 dmigs pa mchog rnames kyañ yid la mi bya bar gsuñs so /

/ ži rgyas la dal bu dañ / drag po la gžan gyis thos par bzlaḥo / bzlas
 paḥi yun ni ūna dro mel tshe thun gcig dañ / srod dañ tho rañs thun
 phyed phyed dañ / ūn guñ thun phyed dam sum cha ḥam bži cha ḥam
 yañ na cuñ zad bzlaḥo / bzlas paḥi rjes su sbyin sreg byed pa mchog go /

/ bzlas paḥi grañs ni legs grub las / bco lña man chad grañs rnames la /
 spyir na yi ge du yod pa / de ūned ḥbum phrag bzlas brjod bya / yi ge
 sum cu rtsa gñis la / bzlas brjod sum ḥbum bya bar bśad / de bas yi ge
 mañ po la / ūnon du bsñen pa khri byaḥo / žes gsuñs te / gtso bo rkyañ
 pa min pa la bzlas pa bya mi dgos so /

/ bzlas paḥi ḥphro la gñid bro ba ḥam glal lam sprid pa ḥam lud paḥam
 ḥog rluñ ūnam bśañ gci sogs byuñ na de ma thag phreñ ba bžag ste / bcag
 pa sogs byas nas ūne reg byas te / grañs kyi thog ma nas brtsam par gsuñs
 te / de yan chad bzlas paḥi grañs su mi gžug go / gžan yañ bag med pas
 lha gžan gyi bzlas pa byas na ḥañ / yid kyis gsol ba btab nas / bzlas brjod
 bskyar ba dañ / bgegs kyis brlams pa dañ / nad kyis gzer ba dañ / lhod
 pa dañ / bag med pa dañ / lus dañ sems skyo ba dañ / cho ga ji skad
 bśad paḥi dus las ḥdas par byas pa dañ / ma bsdams pa dañ / mi gtsañ
 bas bzlas brjod byas pa dañ / mtshan mo rmi lam ūnan pa byuñ bas ūn
 mo rigs kyi bdag po gañ yin gyi ūnags brgya ma bzlas par / bzlas brjod
 byas pa rnames bzlas paḥi grañs su mi gžug par legs grub las gsuñs so /

²⁸ Bracketed interpolations in the citation are drawn from oral explanations by the Mongolian Lama Dilowa Hutukhtu.

Neither speaking nor distracted,
Nor disregarding the upper and lower vowel signs,
the *anusvāra*, or the *visarga*.

And also:

The one whose mind is slothful, lascivious, and unvirtuous,
Whenever and wherever it may wander, distracted,
Then and therefrom he must quickly turn it back

And apply it to the excellent syllables of the *mantra-dhāraṇī*.

Furthermore, the *Susiddhi* (Toh. 807) says that at the time of muttering, when one is in the phase of dwelling upon a god, and so forth, although there be other excellent objects upon which to dwell, one should pay no attention to them.

In rites of appeasing and increasing prosperity, one recites leisurely; and in terrible rites, audible to others. The periods of recitation are as follows: a full watch in the morning and at night; a half watch at dusk and at dawn; at noon, either a half, a third, a fourth part of a watch, or even a brief recitation. It is preferable to follow the recitation with a burnt offering (*homa*).

Regarding the number of recitations, the *Susiddhi* says:

In general, if there be of syllables

The numbers of fifteen or fewer,

One must mutter [each syllable] 100,000 times;

Up to thirty-two syllables, it is said

The muttering [of the entire formula] must be done 300,000 times;
When the syllables are more than that,

Do the preliminary service [of the entire formula] 10,000 times.²⁸

It is not necessary to do the recitation for any other [deity] besides the Lord.

When during the recitation one becomes drowsy, yawns, sneezes, coughs aloud, breaks wind, or feels an urge to ease nature, etc., he immediately sets aside his chaplet, interrupts [the service], makes ablutions, and starts again from the beginning of the count. What has been recited before does not count. Moreover, the *Susiddhi* teaches that if through inadvertence one makes the recitation of another deity and has appealed to him mentally, he recommences his muttering; also, that if one is oppressed by inimical spirits or plagued by disease, slothful, careless, fatigued in body and mind; if he has transgressed the times set for the ritual, is uncontrolled, mutters with an impure mind, has had an evil dream the night before but not recited a hundred times on the following day the *dhāraṇī* of the Master of the Family, his mutterings do not count

yañ der gnas gcig tu phyed bzlas gžan du phyed bzlas pas / bzlas pa thams
cad rdzogs kyañ / de dag thams cad don med du gsuñs so /

/ thun gyi dus ni / ſi mañi dkyil ḥkhor phyed ſar ba nas / skies bu
gcig gi grib mañi bar nañ / ſin guñ la chu tshod brgyad dam dguñi dus
dañ / phyi dro skies bu gcig gi grib ma lus pa nas / ſi mañi dkyil la bor
phyed nub pañi bar gyi dus dañ / ſi mañi dkyil ḥkhor phyed nub pa
nas / srod phyed kyi bar ni srod la brtsam pañi dus dañ / tho rañs kyi
phyed nas / ſi mañi dkyil ḥkhor phyed ſar bañi bar ni dus htshams gñis
paño /

/ nam phyed nas ni / drag ſul gyi las dañ / mi snañ ba la sog pa dañ /
dur khrod kyi las rnams bya la / de las bzlog pañi skabs su ſi ba sog
bya bar bśad ciñ / thun kyi dus de dag las gžan du bzlas pa byas pa
rnams grañs su mi gžug par bśad do /

/ mñon rtogs las / zlos pas bzlas brjod zin pa dañ / rigs kyi yum dañ
bdag po la / ſi ſu rtsa gcig bzlas brjod ni / byas pas rtag tu bsruñ bar
bya / žes drañs pa ltar bya ste / rigs gsum gyi rigs kyi yum ni spyan dañ /
gos dkar mo dañ / mā-ma-kiño /

/ gsum pa bzlas brjod yan lag bžiñi mijug tu ji ltar bya ba ni / bum
pañi phyag rgyas lha la dños grub kyi rgyur dge rtsa dbul lo /

/ phyag rgya des ḥphreñ ba ḥbul ba yin žes pa ni ma brtags paño /
ho na kyañ bzlas pa ḥjog pa na ḥphreñ ba lhañi druñ du bžag nas gtañ
sbra la gnas pas bzlas pa byed dus ma gtogs lus la mi bcañ ño / de nas
bzod gsol dañ / gšegs gsol sog paño /

/ thun gyi dños gži la bzlas pa byas nas / thun htshams su gtoñ bañi
rim pa ni / lha drug bsgom pañi go rims las lugs bzlog tu gtoñ ba ste /

/ bzlas pañi ſnags kyi sgra la dmigs pa ni / ſnags kyi yig ḥbru la dmigs

²⁹ That is to say, Locanā is the Mother of the Tathāgata Family, Pāñdarā of the Padma or Lotus Family, and Māmakī of the Vajra or Thunderbolt Family. These names are not obviously consistent with the descriptions of the Families given in Chapter III. In fact, the names represent a development of Tantric tradition later than the materials of that Chapter. In particular, with the great expansion of the Tārā cult, numerous varieties of this goddess were worshipped. A variety of Tārā often called Samayatārā is associated with the Family of Amoghasiddhi. In differentiation, the Mother of the Padma Family was renamed Pāñdarā, "the white lady", actually the white-dressed Tārā.

³⁰ This mudrā is described in the *Snags rim chen mo*, 74a-2, 3.

in the recitation. Furthermore, the same work states that if one recites half in one location and half somewhere else, though he completes the whole recitation, it is all to no purpose.

The times of the watches are as follows: The morning interval is from the moment when half of the sun disk emerges until it casts a man sized shadow. Noon is the eighth or ninth *chu tshod* [approx. 45 minute period, $\frac{1}{4}$ of a watch]. The afternoon interval is from the moment when there remains a man sized shadow until half of the sun disk is submerged. The initial interval of night is from the moment when half of the sun disk is submerged through half the night. The period from this half-way point to dawn when half the sun disk has emerged is called the second interval [of night].

Midnight onwards is the time for terrible rites, such [*siddhis*] as invisibility, and the cemetary rites; while in other periods one performs the appeasing rites, etc., as is explained [by *Varabodhi]. He explains that recitations made at other times than the established watches do not count.

One should do just as quoted in the “Lucid Exposition” (*abhisaṃaya*) [i.e., the commentary (Toh. 3066) by *Varabodhi on the *Susiddhi*]:

One must complete the muttering with recitation;
Then permanently protect it by doing
The muttering twenty-one times
To the Mother and Master of the Family.

The Mothers of the three Families are Locanā, Pāṇḍarā, and Māmaki.²⁹

(c) Terminating acts to the four members of muttering

The way in which one concludes the four members of muttering is to offer his roots of merit (*kuśala-mūla*) as a cause (*hetu*) for *siddhi* to the deity by means of the seal of the flask (*kalaśa-mudrā*).³⁰

Those who say that with this seal the chaplet is offered, have not studied [sufficiently]. However, after finishing the recitation, the chaplet is deposited in front of the deity, for it should not be borne on the body apart from the time of doing recitation while abiding in religious purity. Then one asks indulgence [for possible omissions and other imperfections of the service], escorts the deity away, and so forth.

Having recited for the main part of the watch, the steps of release at the limit of the watch are this: One releases in reverse order to the sequence in which the six gods were contemplated.

The meditative object in the sound of the *dhāraṇī* being recited is released by dwelling on the letters of the *dhāraṇī*; those, in turn, by

pas gtoṇ ḥo / de yaṇ zla ba tsam la dmigs pas so / zla ba ni lhaḥi sku ḥbaḥ žig la dmigs pas so / mdun gyi sku de yaṇ raṇ gi lhaḥi sku ḥbaḥ žig tu sems pas so /

/ bdag bskyed kyi lhaḥi sku de yaṇ deḥi thugs kaḥi yig ḥbru ḥbaḥ žig tu sems pas so / de yaṇ sgra la dmigs pas so / sgra yaṇ lhaḥi ye śes kyi sku la dmigs pas so / de yaṇ chos kyi sku la dmigs pas so / de yaṇ mi dmigs par bdag gi de kho na ḥnid la dmigs par byaḥo / de yaṇ sgyu ma daṇ smig rgyu la sogs par snaṇ ba rnam smin gyi lus la sems pas te /

/ dmigs pa rnams rim gyis bsdus nas mthar stoṇ pa ḥnid la mñam par hjog ciṇ / de nas sgyu ma lta bur ldaṇ ba yin pas thun btaṇ baḥi skabs su yaṇ lhaḥi na rgyal mi ḥdzin pa min no / de ltar byed pa de bla med kyi skabs su ḥer bsdu byed paḥi dod do /

/ de nas śer phyin gyi glegs bam bklag pa daṇ / mchod rten gdab pa sogs byaḥo / ḥnin gcig bžin du ḥaṇ mchod paḥi snod rnams bkru ba daṇ / me tog phul ba rnams dus gsum du phyag pa daṇ / bla gos la sogs paḥi gos rnams dus gsum du bṣṇags śiṇ bkru ba ḥam / bduṛ pa ḥam bsaṇ gtor byaḥo /

/ bzlas brjod daṇ / sbyin sreg daṇ / mchod pa sogs la / ḥnal ba daṇ ḥphres pa ma gtogs par rtag tu bla gos bgo la / ḥnal ba daṇ khrus byed pa ma gtogs par mthaṇ gos mi spaṇ ūiṇ rdul gyis ma gos par byaḥo /

/ bu mos bkal baḥi skud pa dmar po le brgan rtsi ḥam / gur kum gyis btsos pa la mdud pa bor te / Om ā-ha-ra ā-ha-ra ba-nḍḍā-ni śu-kra dha-ra-ṇi si-ddha-rthe svā-hā / žes pa stoṇ bzlas la srod kyi dus su-rked pa la bciṇs nas ḥdzag pa bsruṇ ḥo /

/ gniṣ pa bzlas brjod la mi ltoṣ paḥi bsam gtan la gsum / me la gnas paḥi bsam gtan bṣad pa / sgra la gnas paḥi bsam gtan bṣad pa / sgra mthar thar pa ster baḥi bsam gtan bṣad paḥo /

/ daṇ po ni / gaṇ zag ji lta bu žig gis bsgom na lha drug bsgoms pa mthar phyin pa žig gis bsgom mo /

³¹ In the Anuttara Tantra, the equivalent phase is apparently the unification of body and mind as discussed by Mkhas grub rje near the end of his book and as already alluded to as the 'Perfection of Affiliation' among the five perfections in note 7, above.

³² In the *Maṇjuśri-mūla-tantra*, Sanskrit text p. 427, Tibetan text (Toh. 543), Derge Kg., *Rgyud ḥbum*, Na, 286b-1, the *dhāraṇī* is given with *hara hara* instead of *āhara āhara*.

dwelling on only the moon. The moon is released by dwelling on just the body of the deity; that body in front, by thinking only of one's own divine body.

That divine body of Self Generation is released by thinking only of the syllables in its heart; that, in turn, by dwelling on the sound; the sound, in turn, by dwelling on the Knowledge Body of the god; that, in turn, by dwelling on the Dharma-kāya. In turn, unsupported by that, one should dwell on the Self Reality (*ātma-tattva). That, in turn, is released by thinking of the Maturation Body (*vipāka-kāya*) which appears as an illusion, mirage, and so forth.

Having summarized by steps those meditative objects, finally he is equipoised in voidness (*śūnyatā*). Thereupon, because he emerges in the fashion of an illusion, even at the time of giving up the watch, he should not release his hold on divine egoity. This procedure is equivalent to the unification in the phase of the Anuttara [Tantra].³¹

Thereupon one reads a Prajñāpāramitā-book, establishes a *stūpa*, and so on. Moreover, everyday the offering vessels are washed, flower offerings three times swept away, upper and other robes three times praised and washed, or censed, or sprinkled [with holy water].

When muttering, making the burnt offering, making the offerings [for *siddhi*], etc., he must always wear the upper robe, except for the time of sleeping and reclining; and must not remove his lower robe nor allow it to be soiled with dust, except for the time of sleeping and washing.

He must tie a knot in a thread spun by a virgin (*kanyā*) and dyed with the red juice of the Safflower, or with saffron. He recites a thousand times, *Oṃ āhara āhara bandhane śukradhāraṇī siddhārthe svāhā*³² ("Om. May the retainer of semen withhold, withhold, while the fettering is efficacious! Svāhā"), and binds [the thread] on his loins at night. This protects against seminal emission.

(2) MEDITATION WITHOUT MUTTERING

This has three sections, namely, exposition of the meditation (*dhyāna*) of dwelling in the flame, exposition of the meditation of dwelling in the sound, and exposition of the meditation granting freedom at the limit of the sound.

a) Meditation of dwelling in the flame

What type of person has this contemplation? The one who has come to the limit of the contemplation of the six gods has this contemplation.

/ tshul ji ltar bsgom na rañ lha bsgoms pañi thugs kar gsal žiñ ḥbar ba mar me lta buñi me lce bsgoms pañi nañ du bdag gi de kho na ñid rtoġs pañi rañ gi sems kyi de ñid rnam pa gañ bzla bar bya bahi sñags kyi sgrañi rnam par grag par bsgom mo /

/ mthar phyin pañi tshad ni phyi rol tu bzañ btuñ la loñs ma spyad kyañ / bkres skom gyi gnod pa mi ḥbyuñ ba dañ / nañ du bde drod la brten pañi tiñ ne ḥdzin skye baño /

/ gñis pa ni / rañ lhar bsgoms pañi thugs kar zla bahi dkyil ḥkhor gyi nañ du rañ ḥdrañi lhañi sku phra mo žig bsgoms pañi thugs kar gsal žiñ ḥbar ba mar me lta bu bsam žiñ / deñi nañ du sñags kyi sgra grags par bsgom mo / ḥdi ni bzlas brjod dañ bcas pañi skabs kyi yi gehi sgra la dmigs pa dañ mi ḥdra ste / de šub bu dañ yid bzlas gañ yin ruñ rañ gis bzlas pañi sgra la dmigs pa yin la / ḥdi ni rañ gis bzlas pa ma yin mar mehi nañ du sñags kyi sgra grag pa la logs nas ñan pa lta bur dmigs pa ste/ me gnas kyi skabs su yañ ḥdi dañ ḥdraño /

/ ḥdi yañ rnam pa sñags kyi sgrañi rnam par grag pa la ño bo rañ gi sems kyi ño bor bsgom mo /

/ ḥdi la dañ po lhañi sku la sogs pa rim gyis gsal btab ste / de nas lhañi sku la sogs pa gžan rnams yid la mi byed par sgra ḥbañ žig la sems ḥdzin pa yin la / me gnas kyi tshe me dañ sgra gñis la sems ḥdzin pa yin no /

/ mthar phyin pañi tshad ni / dper na lha bsgoms pa mthar phyin pa na / lha gtso ḥkhor thams cad sku mdog phyag mtshan sogs ma ḥdres par mig gis mñon sum du mthoñ ba las kyañ gsal ba cig car du ḥchar ba ltar / ḥdi yañ mthar phyin pa na sñags kyi yi gehi sgra sña phyi rim can du ḥchar ba ma yin par rna bas mñon sum du thos pa las kyañ gsal bahi rnam pa cig car du yid ñor ḥchar baño /

/ de thams cad ni mtshan ma dañ bcas pañi rnal ḥbyor ro /

What is the method of contemplation? One contemplates himself as the deity; in his heart he contemplates a tongue of flame, like a bright and blazing butter lamp, and in it he discerns the Self Reality; and he contemplates the aspect of his mind's reality as the tone of the sound of whatever *dhāraṇī* is to be uttered.

The standard for having come to the limit is as follows: When one does not feel the pangs of hunger and thirst, although not partaking of external food or drink, and when one depends on internal warmth and beatitude, the *samādhi* is produced.

(b) Meditation of dwelling in the sound

One contemplates himself as the deity; in his heart, inside the moon-*mandala*, he contemplates a tiny body of the deity, similar to himself. In its heart, he imagines [a flame] like that of a burning butter lamp, and within [the flame], he contemplates the tone of the sounds of the *dhāraṇī*. This is not the same as the dwelling on the sounds of the syllables in the phase attended with muttering. In that case, it was a dwelling on the sounds recited by oneself, whether the recitation be whispered or mental. In the present case, there is no recitation by oneself: one dwells on the tone of the sounds of the *dhāraṇī* within the flame, heard as a bystander. The situation in the phase of dwelling in the flame is also like the present case.

And again the present case, one contemplates its aspect as the tone of the sounds of the *dhāraṇī* and its essence as the essence of one's own mind.

In the present case, one vividly imagines the body of the god, and so on, in sequence. Thereupon, one holds the mind solely on the sound, paying no attention to other objects, such as the body of the god. On the other hand, at the time of dwelling in the flame, one holds the mind on both fire and sound.

The standard for having come to the limit is as follows: For example, when one goes to the limit of the contemplation of a god, the bodies, colors, hand symbols, and so on, of the chief god and of all his retinue become simultaneously more clearly visible than ever when seen without loss of definition before the [ordinary] eye. Likewise in the present case, when one reaches the limit, the sounds of the syllables of the *dhāraṇī* do not appear one after another, but arise in the mind simultaneously, more clearly and distinctly than when heard by the ear as audible sound.

All those [i.e., (1) Meditation with muttering, and (a) and (b) of (2) Meditation without muttering] are *yoga* with signs (*sanimitta-yoga*).

/ gsum pa ni / spyir ūi lhag zuṇ ḥbrel gyi tiṇ ne ḥdzin pha rol tu phyin paḥi theg pa daṇ / sñags kyi theg pa gñis kaḥi lam gyi gžuṇ ūiṇ lta bu yin la / de la pha rol tu phyin paḥi theg par ūi gnas sñon du bsgrubs nas / mtshan ūid tshaṇ ba grub pa na de la brten nas lhag mthoṇ bsgrubs te / de mtshan ūid tshaṇ ba grub pa na ūi lhag zuṇ ḥbrel du ḥgro ba yin la / sñags kyi rgyud sde bži po gaṇ las kyaṇ / ūi gnas logs su sgrub tshul bśad kyaṇ ma bśad / dgos kyaṇ mi dgos te / lhaḥi rnal ḥbyor bsgoms pa ūid kyis ūi gnas mtshan ūid tshaṇ ba ḥgrub pa yin pas /

/ rgyud sde goṇ ma gñis su rags pa daṇ / phra baḥi lhaḥi rnal ḥbyor gñis mthar phyin pa na ūi gnas mtshan ūid tshaṇ ba ḥgrub ciṇ / bya spyod gñis su deḥi dod lha drug bsgom pa daṇ / me gnas daṇ sgra gnas kyi bsam gtan mthar phyin pa na ḥgrub ste /

/ sgra nas kyi bsam gtan bsgoms paḥi raṇ stobs kyis lus sems ūiṇ tu sbyāṇ pa dños su ḥdren thub pa na ūi gnas mtshan ūid tshaṇ ba grub pa yin no /

/ bya spyod la sku phyag rgya chen po bsgom pa / gsuṇ sñags bsgom pa / thugs de kho na ūid bsgom pa gsum las /

/ daṇ po ni / lha drug bsgom paḥo /

/ gñis pa ni / bzlas pa daṇ bcas paḥi bsam gtan gyi skabs kyi sñags kyi yi gehi sgra la dmigs pa daṇ / yi gehi gzugs la dmigs pa rnams kyaṇ yin mod kyi / dños gži ni me daṇ sgra la dmigs paḥi bsam gtan gñis kyi skabs kyi sñags kyi sgra la dmigs paḥo /

/ gsum pa ni / thugs de kho na ūid la dmigs pa daṇ / mtshan ma med paḥi rnal ḥbyor daṇ / sgra gnas kyi bsam gtan gyi mthaḥ ste / rjes su chos skuhi rigs ḥdraḥi rgyu stoṇ ūid bsgoms pas / chos skuhi thar pa ster bas sgra mthar thar pa ster baḥi bsam gtan te de gsum don gcig go /

³³ In the Anuttara Tantra, the two *yogas* are covered in the ‘Steps of Production (*utpatti-krama*). ‘Rough’ then means the rough visualization of the limbs of the deity (lhaḥi yan lag rags par snaṇ ba tsam mñon sum, *Sñags rim chen mo*, 350a-3); or “Here, the ‘rough’ form is the god(s) arranged in the *mandala*; and the ‘fine’ form is the deity arranged in their eye and other [bodily locations]” (ḥdir rags pa ni dkyil ḥkhor la bkod paḥi lha yin la phra ba ni de dag gi mig la sogs pa bkod paḥi lhaḥo, *Sñags rim chen mo*, 350b-2, 3).

³⁴ Buddhaghuhya (Toh. 2670), Thu, 26b-7, describes the meditation this way: “The expression ‘granting freedom at the limit of the sound’ should be considered. The previously mentioned ‘limit of the sound’ is silence (**nīḥśabda*); when one dwells solely on the sound of the *mantra* and then releases it, there is the limit of the sound. The meditation is the mindfulness that the *mantra* at the limit of the sound has granted the freedom abiding in the intrinsic nature of the Dharmakāya” (sgra mthar thar pa ster ba ūid / ces gsuṇs pa de brtag par byaḥo / de la goṇ du smos paḥi sgraḥi mthaḥ ni sgra med pa ste / gsaṇ sñags kyi sgra tsam la gnas pa yoṇs su btaṇ ba ni sgraḥi mthaḥ / sgraḥi mthaḥ der gsaṇ sñags kyi chos kyi skuhi raṇ bžin du gnas pa rnam par thar pa ster ba dran pa ni bsams paḥo).

(c) Meditation granting freedom at the limit of the sound

In general, the *samādhi* in which Calming (*śamatha*) and Higher Vision (*vipaśyanā*) are combined together (*yuganaddha*) is the backbone, so to say, of the path of both the Pāramitā-yāna and Mantra-yāna. Of those, in the Pāramitā-yāna, having first developed Calming and having attained in full measure its characteristics, one develops, on the basis of that, Higher Vision. Having attained in full measure the characteristics of the latter, one proceeds to Calming and Higher Vision combined together. However, in none of the four Tantra divisions is the method of accomplishing explained in terms of Calming, nor is that necessary, because by the contemplation itself of the *yoga* of the deity, one develops the complete characteristics of Calming.

Thus, in the two higher Tantras [i.e., the Yoga and Anuttara] one accomplishes the complete characteristics of Calming when reaching the limit of the two *yogas* of the deity, the rough and the fine.³³ The equivalent to that in the Kriyā-Caryā is the accomplishment [of those complete characteristics] when contemplating the six gods and when reaching the limit of the meditations of dwelling in the flame and dwelling in the sound.

If, through one's own power of contemplation in the meditation of dwelling in the sound, one is able to attract in actuality the physical and mental cathartic (*kāya-praśrabdhi* and *citta-praśrabdhi*), one accomplishes the complete characteristics of Calming.

In the Kriyā-Caryā one contemplates the body as the Great Seal (*mahā-mudrā*), speech as Incantation (*dhāraṇī*), and mind as Reality (*tattva*).

Body as the Great Seal: This is the contemplation of the six gods.

Speech as Incantation: This is the meditative object in the sounds of the syllables of the Incantation, and the meditative object in the form of the syllables, in the phase of meditation attended with muttering. However, the main part is the meditative object in the sounds of the Incantation in the phases of meditation of dwelling in the flame and meditation of dwelling in the sound.

Mind as Reality: This is [the three things, *viz.*] the meditative object in the Reality of the mind, the *yoga* without signs, and the limit of the meditation of dwelling in the sound. Because it constitutes the contemplation of voidness which is the basis of the affiliation with the Dharmakāya at a subsequent time, it grants the freedom of the Dharmakāya, and thus is the meditation which grants freedom at the limit of the sound.³⁴ That being so, those three are identical.

/ de la mtshan ma dañ bcas paḥi bsam gtan mthar phyin kyañ / de dag la ḥkhor baḥi rtsa ba bcod paḥi dños gñen med pas / ḥkhor baḥi rtsa ba gcod pa la mtshan ma med paḥi rnal ḥbyor dgos so / de bsgom pa na lhaḥi sku la sogs pa kun rdzob paḥi rnam pa gañ yan mi bsgom par stoñ pa ūid kyi dpyad sgom dañ ḥjog sgom la mkhas par byas nas man nag bžin du bsgom mo / de bsgoms paḥi rañ stobs kyis lus sems śin sbyāñs dños su ḥdren thub pa na / lhag mthoñ mtshan ūid tshañ ba grub pa yin no /

/ gsum pa bsñen pa las su ruñ nas dños grub sgrub paḥi tshul ni / śes rab dañ / tshe ḥphel ba la sogs pa ūi rgyas dañ / drag poḥi las sgrub paḥi ūnon du bsñen pa btañ ste / de nas las la sbyar dgos te / ḥdi ni rgyud sde bži gaḥi lugs so /

/ de la tshe bskal chen mañ po thub pa la sogs paḥi dños grub chen po rnams sgrub pa la ni / mtshan bcas dañ / mtshan med kyi rnal ḥbyor gñis ka mthar phyin pa dgos kyi / nad ūi ba dañ gdon ūi ba sogs kyi dños grub sgrub pa la ni de tsam mi dgos so /

/ ūi ba dañ rgyas pa dañ / drag poḥi las ni rim pa bžin du / de bžin gsegs paḥi rigs dañ / padmaḥi rigs dañ / rdo rjeḥi rigs kyis bsgrub ste / dños grub mchog dañ / ḥbriñ dañ / tha ma yan de ltar bsgrub bo / rigs gsum po re re la yan dños grub rab ḥbriñ tha ma gsum gsum dañ / ūi rgyas dañ drag po gsum gsum yod pas / rañ rañ gi rigs kyi bdag po dañ / rigs kyi yum dañ / rigs kyi khro bos ūi sogs gsum byaḥo /

/ dños grub gsum du ḥbyed lugs la sgo mañ ste / ūo boḥi sgo nas ni rig ḥdzin dañ / mñon śes dañ / bstan bcos kun śes pa sogs ni rab bo / mi snañ ba dañ bcud len dañ / rkañ mgyogs sogs ni ḥbriñ ūo / gžan dbañ du ḥdu ba dañ bsad bskrad sogs ni tha maḥo /

³⁵ The two Tibetan terms are employed by Tsöñ-kha-pa in his *Lam rim chen mo*, especially in the *śamatha* section. The first (*dpyad sgom*) is deliberative insight, and the second (*ḥjog sgom*) is the stoppage of the mind on a sole object or single area of thought.

³⁶ By service, Mkhas grub rje has already indicated that he means the four members of muttering. When he states below that one must also accomplish the *yoga* without signs for the great magical talents (*siddhi*), it might be inferred that meditation without muttering can be considered a type of service. In the Anuttara Tantra there are two kinds of service according to the *Guhyasamāja-tantra*. In the last chapter of the Sanskrit text, which is called the *Uttaratana* and published as a separate work in the Tibetan translation (Toh. 443; the *Mūlatantra* is Toh. 442), there is this verse (p. 162, lines 18-19): / sāmānyottamabhedena sevā tu dvividhā bhavet / vajracatuṣkeṇa sāmānyam uttamam jñānāṁṛtena ca /. However, as the verse is quoted in Tibetan translation in the *Sīags rim chen mo* (129b-4), with concluding line *mchog ni yan lag drug gis so*, it appears that *jñānāṁṛtena* is a corruption for *ṣaḍāṅgena*; and the verse is translated accordingly: "By the varieties of common and superior, service is of two kinds — common by the diamond quaternion, superior by the six members." The

Even when one reaches the limit of the meditations with signs he is still without the basic antidote that eradicates the root of the 'cycle of transmigration' (*samsāra*). For eradicating the root of *samsāra*, one must have the *yoga* without signs (*animitta-yoga*). In the latter contemplation, one does not contemplate any conventional aspect, such as the body of a god, but contemplates according to the precepts through becoming skilled in the analyzing contemplation (*dpyad sgom*) and the stoppage contemplation (*hjog sgom*) of voidness.³⁵ If, through one's own power of contemplation in that manner, one is able to attract in actuality the physical and mental cathartic, one accomplishes the complete characteristics of Higher Vision.

(3) ACCOMPLISHMENT OF SIDDHI AFTER APPROPRIATE SERVICE

It is the method in all four Tantra divisions that before one accomplishes the rites [called] Appeasing, Prosperity, and Terrible, with [their attendant *siddhi*, of the varieties] 'insight', 'prolongation of life', and so on, one must first enact the service (*sevā*)³⁶ and then attend to the rites.

Thus, for accomplishing the great *siddhis*, such as prolonging life through many great aeons (*mahākalpa*), one must reach the limit of both the *yoga* with signs and the *yoga* without signs; but for accomplishing the *siddhis* of allaying illness and allaying demons, etc., that much is not necessary.

Appeasing, Prosperity, and Terrible rites (*karma*) are accomplished in that order by, respectively, the Tathāgata Family, the Padma Family, and the Vajra Family. In the same order, one accomplishes superior, middling, and lower *siddhis*. Moreover, as in each of the three Families there are all three of the *siddhis* called superior, middling and lower, as well as all three of the rites called Appeasing, Prosperity, and Terrible, one performs the three rites of Appeasing, etc. by means of the Master of the Family, Mother of the Family, and Wrathful One of the Family, respectively, in each of the Families.

There are many ways of distributing the *siddhis* among the three classes. Classified according to their nature, 'wisdom holding' (*vidyādhara*), supernormal faculties (*abhijñā*), and perfect comprehension of the *śāstras* (technical treatises), are superior. Invisibility, vigour, and swiftness of foot, are middling. Subjecting others to one's will, killing, and frightening, are lower.

two kinds of service are prevalent respectively on the Steps of Production and the Steps of Completion.

/ rtags kyi sgo nas ni rdzas ḥbar ba dañ / du ba ḥthul ba dañ dro ba las gsum mo /

/ gži las ni / lus kyi dañ rdzas kyi dañ loñs spyod kyi dños grub bo /
 / gsuñ ba poñi sgo nas ni ḥphags pa dañ / lha dañ / sa bla bañi snags so /
 / dños grub ster ba po mchog yin yañ sgrub pa pos legs par ma ḥbad
 pañi bsñen pa las dños grub tha ma stsol ba yañ yod la / legs par bsñen
 na ni tha mas kyañ gžan la bslañs nas dños grub mchog ster ba yañ yod
 do /

/ rmi lam cho ga bžin brtags pa na / rmi lam du dkon mchog gsum
 dañ / rai gi lha dañ / byañ sems dañ ḥkhor rnam bži dañ / ri dañ glañ
 po dañ / ḥbab chu dañ nor dañ / gos rñed pa sogs dgañ bañi rmi lam
 rmis na sgrub pa brtsam par byaño /

/ lhañi rnal ḥbyor gyi skabs su bkres pa chuñ ba dañ nad las thar pa
 dañ / šes pa khyad par can ḥbyuñ ba dañ / lhag par gzi mdañs che žiñ
 brtan pā dañ / rmi lam bzañ žiñ bden pa rmi ba dañ / bzlas brjod la
 dgañ ru soñ ba dañ / ūñal ba chuñ žiñ dri žim po bro ba dañ / yon tan
 lhur len pa dañ / lha la gus pa cher soñ na bzlas sgom gnad du soñ bañi
 rtags su legs grub las bṣad la /

/ bsam gtan phyi ma las / ma dad pa dañ sñoms las dañ / bkres skom
 gyi zil gyis non pa dañ rgod pa dañ yid kyi gduñ ba che ba dañ / las la
 the tshom za ba dañ bzlas brjod dañ / bsam gtan la mi žen pa dañ / cal
 col gyi gtan la dgañ ba dañ / bya ba min pa la hjug pa dañ / gdon gyis
 brlams pa dañ / rmi lam ūñan pa rmi ba sogs ni lha gžan du phyogs pañi
 rgyu dañ / chags sdañ dañ / rgyags pa dañ / sgyu la sogs pa ži ba dañ /
 bzlas brjod la yid rgyun lðan du gnas pa ni lha mñon du phyogs pañi
 rgyur gsuñs so /

³⁷ These omens are mentioned in the *Mañjuśrī-mūla-tantra* (S. 291.20 = T. 225a-4; S. 318.25 ff. = T. 244b-1 ff.), with the Sanskrit terms respectively, *jvalita*, *dhūma*, and *uṣma*.

³⁸ The translation ‘earth-bound’ is consistent with the pronouncer of the lowest type of incantation aiming at an occult power; it is also consistent with one of the Sino-Japanese equivalents for *bhauma* given in Shūki Yoshimura, *Chibetto-go Jiten. Sōkōhan* (Kyoto, 1955-56), p. 1005.

Classified by their omens, the three types occur after blazing substance, rising smoke, and warmth.³⁷

Classified by their bases, there are the *siddhis* of [one's own] body, of [ritual] substances, and of possessions (*bhoga*).

Classified by their pronouncers, there are the Incantations (*dhāraṇī*) of the nobility (*ārya*), of the gods (*deva*), and of the earth-bound (*bhauma*).³⁸

Although the bestower of *siddhi* be of highest rank, he may even grant lower *siddhi* because the one who accomplishes did not serve with the proper exertion. If one serves well, then even a low ranking deity, having petitioned other [higher ranking ones], may grant superior *siddhi*.

How is a dream interpreted ritually? When in a dream one has a joyful dream of the Three Jewels [i.e., the Buddha, Dharma, and Saṅgha], one's own deity (*svadevatā*), the Bodhisattvas and the fourfold congregation (*catuhpariṣad*) [i.e., lay Buddhists, novices, postulants, and monks (and nuns)]; mountains, elephants, cascades, the obtaining of riches and clothing, and so on, he should exert himself toward the accomplishment.

The *Susiddhi* explains that when one is in the phase of *yoga* of the deity, these are the omens that his muttering and contemplation are succeeding: trifling hunger, freedom from illness, outstanding awareness, great and strong nimbus (*tejas*), good dreams and prophetic dreams, rapture during the muttering, negligible fatigue, emission of fragrant odors, earnest application to acquiring merit, deep reverence toward the deity.

The *Dhyānottara* explains the causes for departure of the deity to be these: lack of faith, slothfulness, discomfiture by hunger and thirst, distraction, downheartedness, doubts concerning the rite, disinclination toward the muttering and meditation, delight in idle talk, prohibited pursuits, demonic obsession, the dreaming of bad dreams, and so on; and explains the causes for approach of the deity to be these: the allaying of craving, hatred, pride, deceit, and so on, and the continuous dwelling of the mind in the muttering.

/ gñis pa spyod paḥi rgyud kyi rnam gžag la gñis / rgyud kyi dbye ba
bstan pa dañ / lam gyi rim pa la slob paḥi tshul lo /

/ dañ po ni / spyod rgyud kyi rgyud thams cad kyi gtso bo ni rnam par
snañ mdzad mñon par byañ chub paḥi rgyud yin la / de gsuñ pa po gañ
gis gnas gañ du gsuñs na / rgyal ba šā-kya thub pa ḥdiḥi loñs spyod
rdzogs paḥi sku rnam par snañ mdzad gañ chen mtshos gži dañ sñiñ po
me tog gis brgyan paḥi h̄jig rten gyi khams kyi ḥog min stug po bkod
paḥi gnas su gsuñs te / de la gži dañ sñiñ po me tog gis brgyan paḥi h̄jig
rten gyi khams kyi bkod pa phyag na rdo rje dbañ bskur baḥi rgyud las
rags rim gsuñs śiñ / sañs rgyas phal po che las rgyas par gsuñs te /

/ de la gliñ bži baḥi h̄jig rten gyi khams bye ba phrag brgya bsdoms
pa la stoñ gsum gyi stoñ chen poḥi h̄jig rten gyi khams gcig go / de bye
ba phrag brgya bsdoms pa la gži dañ sñiñ po me tog gis brgyan paḥi h̄jig
rten gyi khams kyi rgyud gcig go / de bye ba phrag brgya bsdoms pa la
deḥi rgyud bar ma gcig go / de bye ba phrag brgya bsdoms pa la gži dañ sñiñ
po me tog gis brgyan paḥi h̄jig rten gyi khams kyi bkod pa ste / de yoñs
su rdzogs paḥo /

¹ Buddhaguhyā's extended commentary on the *Mahāvairocana-tantra* (Toh. 2663, the *Hgrel bśad*) states in the commentary on the first chapter that of the four bodies of the Buddha, two do not teach, namely, the Dharma-kāya and the body residing in the *bodhicitta*. By the blessing (*adhiṣṭhāna*) of those, the other two bodies, the Saṃbhoga-kāya and Nirmāṇa-kāya, teach the Dharma. The first two bodies are beyond speech, the other two, expressive. To use the terminology of Junjiro Takakusu, *The Essentials of Buddhist Philosophy*, 2d ed. (Honolulu, 1949), p. 149, the first two are the Buddha's *static* aspect, the other two his *dynamic* aspect. The Diamond Realm (*vajra-dhātu*) and Nature Realm (*dharma-dhātu*) correspond, respectively, to these two aspects. These two realms are represented symbolically by the two chief *maṇḍalas* of the Japanese Shingon Sect. Buddhaguhyā explains in the same place that *dharma* is of two kinds: *dharma* of full comprehension and *dharma* of scripture (*rtoṣ paḥi chos dañ lun gi chos*). The *dharma* of full comprehension is, in turn, of two kinds: supreme (*paramārtha*) and conventional (*saṃvṛti*). The supreme kind has the characteristic of thusness, the void intrinsic nature. The conventional *dharma* is the per-

CHAPTER FIVE

2. FUNDAMENTALS OF THE CARYĀ TANTRA

There are two parts: the varieties of the Tantra, and method of studying the steps of the path.

a. *The varieties of the Tantra*

The chief of all Tantras of the Caryā Tantra class is the *Mahāvairocana-abhisambodhi-tantra* (Toh. 494). By whom was it preached, and where? It was preached by Vairocana, the Body of Complete Enjoyment (*sam-bhoga-kāya*)¹ of the Victor Śākyamuni, by the lake of the snowy range in the Akaniṣṭha Ghanavyūha of the worldly realms (*lokadhātu*) called Kusumatalagarbhālamkāra (“Adornment with flowery floors and inner chambers”).² The general features of a wordly realm Kusumatalagarbhālamkāra are stated in the *Vajrapāṇy-abhiṣeka-tantra* (Toh. 496); an extensive description is found in the *Buddhāvatamsaka* (Toh. 44, chapter eight).

There, 1000³ of worldly realms of the four continents constitute a 1000³ system called *Trisāhasramahāsāhasra* worldly realms. 1000³ of those taken together are a single series of the worldly realm Kusumatalagarbhālamkāra. 1000³ of those taken together are a single medium series. 1000³ of those taken together are a single wide-spread series. 1000³ of those taken together are an array (*vyūha*) of worldly realms Kusumatalagarbhālamkāra. That takes in everything.

vasion of the three realms (desire, form, and formless) by the Tathāgata's Body Speech, and Mind. It is basic to the Tantras that men *affiliate* with those three mysteries of the Buddha by means of finger gestures (*mudrā*), incantations (*dhāraṇī*), and profound concentration (*samādhi*). The object is to merge one's stream of consciousness (*citta-saṃtati*) with that of a Bodhisattva of the tenth stage in the retinue of the Saṃbhoga-kāya (cf. Chapter I, p. 21, above) and thus to receive the teaching of the Saṃbhoga-kāya.

¹ The Sanskrit expression Kusumatalagarbhālamkāra is drawn from the *Gandavyūha*, p. 396.21, Kusumatalagarbhavyūhālamkāra, translated into Tibetan, Derge Kg., Phal Chen, Vol. A, 229a-2, gzi dañ sñih po me tog gi rgyan gyis bryan pa.

/ rgyud ḥdi de bžin gšegs paḥi rigs kyi rgyud yin te ḥdi las rnam par snañ mdzad kyi dkyil ḥkhor gžal yas khañ sum rim / gtso boḥi žal nub sgo la gzigs pa gcig gis thog drañs paḥi dkyil ḥkhor gsum ston no / deḥi rgyud phyi ma žig kyañ yod de / de las kyañ dkyil ḥkhor gñis tsam ston no /

/ spyod rgyud kyi padmaḥi rigs kyi rgyud bod du ma ḥgyur ro /

/ rdo rjeḥi rigs la phyag na rdo rje mñon par dbañ bskur baḥi rgyud ni rtsod med do / phyag na rdo rje gos sñon ḡan gyi rgyud dañ / rdo rje sa ḥog gi rgyud la sogs pa la bu ston rin po ḡhe la sogs pas the tshom gyi gnas su mdzad do /

/ gñis pa la bži / lam bsgom paḥi snod du ruñ bar bya baḥi phyir dbañ bskur ba dañ / snod du gyur nas dam tshig dañ sdom pa dag par bya ba dañ / dam tshig la gnas nas sñon du bsñen pa ji ltar bya ba dañ / bsñen pa las su ruñ nas dños grub ji ltar bsgrub paḥo / dañ po gñis ni bya rgyud dañ thun moñ pa yin pas bṣad zin to /

/ gsum la gñis / mtshan ma dañ bcas paḥi rnal ḥbyor dañ / mtshan ma med paḥi rnal ḥbyor ro / deḥi dañ po ni stoñ ñid kyis ma zin paḥi lhaḥi rnal ḥbyor yin žiñ / gñis pa ni stoñ ñid kyis zin paḥi lhaḥi rnal ḥbyor la byaḥi / stoñ ñid rkyañ ba bsgom pa la mi bya ste / stoñ ñid rkyañ pa bsgoms pas htshañ mi rgya žiñ / mtshan ma med paḥi rnal ḥbyor gyis dños grub gñis ka mi ḥgrub par gsuñs pas so / mtshan bcas kyi rnal ḥbyor bsgom paḥi sñon du stoñ ñid bsgom pa btañ yañ de tsam gyis mtshan med kyi rnal ḥbyor du mi ḥgroḥo /

/ mtshan ma dañ bcas paḥi rnal ḥbyor la gñis / phyiḥi yan lag bžiḥi bzlas brjod dañ / nañ gi yan lag bžiḥi bzlas brjod do /

/ dañ po ni / rañ gi sems rañ bžin gyis grub pas stoñ par gtan la phab

³ The three tiers are presumably the Body, Speech, and Mind of the Tathāgata. Accordingly, the eaved and storied palace represents the Nature Realm (*dharma-dhātu*), as in note 1, above.

⁴ Kloñ rdol Bla ma states (Dza, 10a-7) that the Continuation Tantra is Chapter Seven in the edition of the Basic Tantra: deḥi rgyud phyi ma rim par phye ba ḥam leḥu bdun pa.

⁵ Discussed in Chap. IV, above, pp. 141-55.

⁶ The two kinds are explained in Tsoñ-kha-pa's *Snags rim chen mo*, Peking ed., 86a-4, by a quotation from the *Mahāvairocana-tantra*: "O Master of the secret folk (*guhyakādhipati*), there are two kinds of divine form (or: form of the gods): pure and impure. The pure one has the nature of full comprehension and is free from all image. The impure one is the form attended with image; it has color and shape. By means of the two kinds of divine form, two kinds of requirements are fulfilled. By the one attended with image, the magical talent (*siddhi*) attended with image arises; by the one free from image, the magical talent free from image." The two kinds of yoga are of course involved respectively with the two kinds of divine form.

⁷ By "both *siddhis*" Mkhās grub rje has in mind the ones attended with image and the ones free from image, as per the preceding note.

This [Mahāvairocana] Tantra is a Tantra of the Tathāgata Family. It describes three *māṇḍalas*, beginning with the one in which the face of the Lord is turned toward the West gate — (the three) constituting three tiers of the storied-palace (*kūṭagāra*) in the *māṇḍala* of Vairocana.³ There is also a Tantra Continuation, which, however, describes only two *māṇḍalas*.⁴

No Tantras of the Padma Family in the Caryā Tantra class have been translated into Tibetan.

In the Vajra Family, there is no controversy concerning the *Vajrapāṇy-abhiṣeka-tantra* (Toh. 496). But such works as the *Nilāmbaradharavajrapāṇi-tantra* (Toh. 498) and the *Vajrapātāla-tantra* (Toh. 499) were viewed with suspicion by Bu ston Rin po che and others.

b. Method of studying the steps of the path

There are four parts: initiation (*abhiṣeka*) given for the sake of making one a fit receptacle for intense contemplation of the path; purification of the vows (*sāṃvara*) and pledges (*samaya*); procedure of preliminary service (*pūrva-sevā*) after being committed to the pledges; manner of accomplishing *siddhis* after aptitude in the service. The first two parts because shared with the Kriyā Tantra, have already been discussed.⁵

(1) PROCEDURE OF PRELIMINARY SERVICE AFTER BEING COMMITTED TO THE PLEDGES

There are two phases: Yoga with images; Yoga without images. The first of these is the yoga of the deity not governed by voidness; the second, the yoga of the deity governed by voidness.⁶ However, one should not contemplate only voidness, because one does not become a Buddha by merely contemplating voidness: it is explained that one does not accomplish both *siddhis* by means of the Yoga without images.⁷ Moreover, if someone enacts the contemplation of voidness prior to the contemplation of Yoga with images, with that alone he does not pass into Yoga without images.

(a) Yoga with images (*sanimitta-yoga*)

This has two sections: Muttering, consisting of four external members; Muttering, consisting of four internal members.

Muttering, consisting of four external members

One contemplates the inseparability of the ‘Self Reality’ (*ātma-tattva*)

pahi bdag gi de kho na ŋid dañ / lhaḥi gnas lugs rañ bžin gyis grub pas stoñ paḥi lhaḥi de kho na ŋid gñis dbyer mi phyed par bsgoms paḥi stoñ paḥi ŋañ las rañ gi sems zla baḥi dkyil ḥkhor gyi rnam par bsgom mo / deḥi steñ du om̄ yig gser gyi mdog can bsam / de las ḥod kyi spro bsdus byas ḥdus yoñ su gyur pa las / rañ ŋid rnam par snañ mdzad chen po žal gcig phyag gñis mñam gžag gi phyag rgya mdzad pa / sku gser gyi mdog can ḥbar baḥi phreñ bas ḥkhrigs pa / padma dkar po dañ zla baḥi gdan la bžugs pa / dbu rgyan dañ thor tshugs can / dar laḥi stod gYogs dañ / smad gYogs bsnams par bskyed pa ni bdag gi gžiḥo / skad cig gis dkroñ skyed byed paḥañ bṣad do /

/ de nas rañ gi mdun du rañ ḥdraḥi de bžin gšegs pa bsgom ste gžan gyi gžiḥo /

/ deḥi thugs kar rañ gi sems zla baḥi dkyil ḥkhor gyi rnam par bsgom pa ni sems la gžol baḥi gžiḥo /

/ deḥi steñ du bzlas byaḥi sñags kyi yi ge dgod pa ni sgra la gžol baḥo / de la dmigs nas ſub bu dañ yid kyi bzlas pa bya źiñ lha la sems ḥdzin pa dañ / yid bzlas kyi tshe srog rtsol bsdams nas bya ba ni bya rgyud kyi skabs dañ ḥdra la / de la bzlas pahi grañs ni ḥbum mo /

/ gñis pa ni stoñ paḥi ŋañ las / A Ā Am̄ Ah̄ / bži gañ ruñ las sñar ltar bskyed paḥam / yañ na rgyal ba sā-kyā thub par bskyed de / bdag gi gžiḥo / deḥi thugs kar zla baḥi dkyil ḥkhor yoñs su dag pa me loñ ŋos gñis pa lta bu bsam ste / de la brtan pa thob pa rañ gi lus lhaḥi lus su mthoñ gi bar du bsgom par gsuñs so /

/ zla baḥi nañ du sñar bṣad pa lta buḥi rnam snañ bsgom ste gžan gyi gžiḥo /

/ deḥi thugs kar bdag gi sems zla baḥi dkyil ḥkhor gyi rnam par bsam ste sems la gžol baḥo /

/ deḥi steñ du sñags kyi yi ge bsam ste sgra la gžol baḥo / de la yañ bzlas brjod gñis bya ba dañ srog rtsol bsdam pa sñar bžin bya ste / bzlas brjod ḥbum phrag gcig go /

⁸ Cf. the *Mahāvastu* in the selection of Franklin Edgerton, *Buddhist Hybrid Sanskrit Reader* (New Haven, Conn., 1953), p. 31: "risen like a pillar of jewels" and "rising like a second sun" (ratanayūpam iva abhyudgato ... dvitiyam ādityam iva udayantam).

⁹ See above, pp. 173-4.

— wherein one concludes that one's own mind is void of intrinsic nature (*svabhāva-siddhi*), from the 'Deity Reality' (*devatā-tattva*) — wherein one [concludes that] the ultimate state of the deity is void of intrinsic nature. And one contemplates one's own mind under the aspect of the moon-disk in the realm of the void. On the moon-disk he imagines the syllable *Om* in golden color, emitting beams of light. He gathers them together and from their metamorphosis is himself generated into Vairocana with one face and two hands, making the seal of equipoise (*samāpatti-mudrā*), his gold-colored body wrapt by a blazing garland and seated on a cushion of a white lotus and a moon. He has head ornaments and chignon and is attired in upper and lower monk's garb of silk. This is the 'Subjective Ground' (*bdag gi gži*). It is also called the 'momentary reproduction risen (**abhyudita*)'.⁸

Thereupon he contemplates the Tathāgata, like himself, in front of himself. This is the 'Objective Ground' (*gžan gyi gži*).

The intense contemplation of his own mind in the shape of a moon-disk within the [Tathāgata's] heart is the 'Ground Immersed in the Heart' (*sems la gžol baḥi gži*).

The arrangement on that [moon-disk] of the syllables of the *dhāraṇī* to be recited is the 'Immersion in Sound' (*sgra la gžol ba*). Dwelling on that, he makes the whispered and mental recitation while holding his mind on the deity. While reciting mentally he must bind the *prāṇa* and *āyāma* as in the case of the Kriyā Tantra.⁹ The recitation is to be made 100,000 times.

Muttering, consisting of four internal members

From the sphere of the void, one generates as before [a deity] or the Victor Śākyamuni from any of the four letters A, Ā, Am, Ah. This is the 'Subjective Ground'. It is taught that in the heart of that [deity] he imagines an unblemished moon-disk like a mirror with two surfaces. He fixes [his attention] on it, contemplating his own body until he sees it as the body of the deity.

He intensely contemplates Vairocana on the moon, as described before. This is the 'Objective Ground'.

In the heart [of Vairocana] he imagines his own mind in the shape of a moon-disk. This is the 'Immersion in the heart'.

On it he imagines the syllables of the *dhāraṇī*. This is the 'Immersion in Sound'. Here, too, the two kinds of recitation and the binding of the *prāṇa* and *āyāma* are the same as before. Recitation is to be performed 100,000 times.

/ gñis pa mtshan ma med paḥi rnal ḥbyor ni / chos thams cad rañ bžin gyis grub pas stoñ par gcig tu bral sogs kyi rigs pas n̄es par byas paḥi n̄es śes kyi rgyun goms par byed pa yin la /

/ de bsgom paḥi lag rjes la / mtshan bcas kyi rnal ḥbyor mthar phyin pa las lhaḥi sku mn̄on sum bžin du yid ñor gsal ba de ñid / blo kha phyogs pa tsam gyis rtsol med du snañ stoñ tshogs pa sgyu ma lta buhi lhaḥi skur ḥchar baḥi lhag mthoñ mtshan ñid tshañ ba ḥdren thub kyi bar du bsgom mo /

/ de ltar mtshan med kyi rnal ḥbyor bsgom paḥi tshul rgyas par rnam snañ mn̄on byañ dañ / deḥi ḥgrel pa slob dpon sañs rgyas gsañ bas mdzad paḥi bsdus ḥgrel las gsuñs te / dbu ma sgom rim dañ yañ mthun no /

/ gsum pa bsñen pa las su ruñ nas / dños grub bsgrub paḥi tshul ni / ral gri la sogs pa phyi rdzas la brten nas / ral griḥi rig pa ḥdzin pa sogs bsgrub pa dañ / nañ gi lus kyi gnas rnames su sa chu mi rluñ gi dkyil ḥkhor bsgoms nas / ži rgyas la sogs paḥi las bsgrub pa dañ / hjam dpal la sogs paḥi sgrub pa byas nas / byañ sems de dag gis mgo la ñug paḥam /

¹⁰ For *manas*-face and *buddhi*-side, consider the previous remark about “a mirror with two surfaces”. This terminology seems to be consistent with Kashmir Śaivism’s description of *buddhi* as a two-sided mirror: cf. K. C. Pandey, *Abhinavagupta; an Historical and Philosophical Study* (Benares, 1935), p. 252. In the latter system, one side of the *buddhi*-mirror reflects external objects, such as a jar seen by the eyes, at the time of perception. The other side of the *buddhi*-mirror reflects the revived residual traces (*sam-skāra*), as in remembrance and the dream state. In the present Buddhist nomenclature, the first side of the *buddhi* is called the *manas*-face; the reverse side of the *buddhi*, the *buddhi*-side. Hence, the limit of Yoga with images is still involved with the first side of the “mirror” but with eidetic or “realistic” imagery. Thereafter, Yoga without images is involved with the reverse, or inward-directed, side, on which one cognizes things as arising dream-like or as void — to use Mahāyāna Buddhist language. The first kind of Yoga is thus equivalent to the non-tantric Buddhist terminology of *śamatha*, “calming”, or *śamādhi* with a single area of thought. This *śamādhi* leaves an impression or “signature”, which becomes the motivating impression, a *śamādhi-saṃskāra*, for the second kind of Yoga, which cognizes the illusion and is thus equivalent to the non-tantric Buddhist terminology of *vipaśyanā*, “higher vision”.

¹¹ The implications of the foregoing note and Mkhās grub rje’s present statement is that success in Yoga with images and in Yoga without images attracts, respectively, the complete characteristics of calming (*śamatha*) and of higher vision (*vipaśyanā*). Hence, these two Yogas attain the aims of non-tantric Buddhist meditation while not employing the specific procedures of orthodox Buddhism. It is not obvious if Mkhās-grub-rje has in mind a particular definition when he refers to the “complete characteristics of higher vision”. However, in consideration of Tsōñ-kha-pa’s *Lam rim chem mo*, especially the meditative section (*śamatha*), the complete characteristics of calming would certainly include the cathartic of body and of mind (*kāyacittaprasrabdhī*). The complete characteristics of higher vision would require the complete characteristics of calming as a base (hence the *śamādhi-saṃskāra* alluded to in the foregoing note) and would include the full comprehension of both the supreme and the conventional (as alluded to in note 1, above).

(b) **Yoga without images (animitta-yoga)**

This is the habituation in the decisive knowledge that concludes through higher cognition that all things (*sarvadharmaḥ*) are void and not isolated, as regards accomplishment by intrinsic nature.

The “signature” (*lag rjes*) of that intense contemplation is the transfiguration of the body of the deity on the *manas*-face (*yid no*) as though before the eyes, after reaching the limit of Yoga with images. And when he contemplates in the manner by which that brightness appears only on the *buddhi*-side (*blo kha phyogs pa*)¹⁰ without leaving it, and the body of the deity appears to be like the illusion of a void accumulation, he is able to attract the complete characteristics of higher vision (*vipaśyanā*).¹¹

The method of intense contemplation in Yoga without images is explained intensively in the above way by the *Vairocana* (Toh. 494) as well as in the concise commentary (the *Pindartha*, Toh. 2662) by Buddhanguhyā. Moreover, it is consistent with the Mādhyamika *Bhāvanā-krama*.¹²

(2) MANNER OF ACCOMPLISHING SIDDHIS
AFTER APTITUDE IN THE SERVICE

In this Tantra it is set forth that by taking recourse to external materials such as the sword (*khadga*), one accomplishes the [*siddhi*] *khadga-vidyādhara*,¹³ and so forth; that by contemplating intensely the earth, water, fire, and wind *mandalas* at their positions within the body,¹⁴ one accomplishes the rites of Appeasing, Increasing, and so forth; that by

¹² By *Bhāvanā-krama*, Mkhas grub presumably refers to all three works of that title by Kamalaśīla (Toh. 3915-3917). Tibetan tradition holds that Kamalaśīla was following the Mādhyamika position. In the Caryā Tantra section of Tsōn-kha-pa's *Shags rim chen mo*, only the last of the three works (*sgom rim tha ma*) is cited. This is a passage including a quotation from the *Ārya-Ratnamegha-sūtra*, and Tsōn-kha-pa's comments (92a-1): “This states that the analysis by discriminative insight (*pratyavekṣaṇa-prajñā*) is the engagement in Yoga without images, and states accordingly that if one gives up the discriminative insight, he does not engage in Yoga without images.” Tsōn-kha-pa regularly exchanges the terminology of “discriminative insight” (T. *so sor rtog pahi šes rab*) with “higher vision” (*lhag mthon*): hence Mkhas grub's remark that the *Bhāvanā-krama* is consistent with those Tantric works in this respect.

¹³ Cf. *Sādhanamālā*, Vol. I, p. 156: “When there is *siddhi*, he gains mastery of the *khadga-vidyādhara*” (*siddhe sati khadgavidyādharaḥ patir bhavati*).

¹⁴ The usual location of these “disks” (*mandala*) is water disk in heart, earth disk in privities, fire disk in throat, and wind disk in navel.

legs žes bya ba byuṇ byuṇ du bzlas brjod byas paḥi mthar de dag byuṇ
ba na / byaṇ chub kyi sems mi brjed paḥi tiṇ ne ḥdzin ḥthob par rgyud
ḥdi las gsuṇs te / de la sog s paḥi dṇos grub bsgrub tshul du ma žig gsuṇs
so /

evoking Mañjuśrī and so forth, those Bodhisattvas touch one's head, or say, "Excellent! (*sādhu!*)"; and that if they appear at the conclusion of reciting "Appear, appear!" one obtains the *saṃādhi* 'The unforgotten Mind of Enlightenment'. And the Tantra explains many methods of accomplishing such *siddhis* as those.

/ gsum pa rnal ḥbyor rgyud kyi rnam gžag la gñis / yo gaḥi chos ḥkhor bskor tshul dañ / lam gyi rim pa la slob tshul lo /

 / dañ po ni / yo gaḥi lugs kyi mñon par rdzogs par ḥtshañ rgya bahi tshul bśad zin la / yo gaḥi sgos kyi chos kyi ḥkhor lo bskor tshul ni /

 / ḥog min na bžugs paḥi rnam par snañ mdzad de nes pa lña ldan gyi loñs spyod rdzogs paḥi sku yin pas ḥog min las gžan du nas yañ mi ḡsegs śin / des rnam par snañ mdzad sprul sku žal bži pa cig sprul pa des ri rab kyi rtse mor byon nas rdo rje rin po cheḥi khañ bu brtsegs paḥi gžal med khañ du bžugs te / srid pa tha ma paḥi byañ chub sems dpaḥ señ geḥi gzugs su sprul paḥi señ geḥi khri la bžugs śin / mi bskyod pa la sogs paḥi de bžin ḡsegs pa gžan bži yañ / srid pa tha ma paḥi byañ chub sems dpaḥ glañ po che la sogs paḥi gzugs su sprul paḥi glañ po che la sogs paḥi khri la bžugs nas /

 / chos kyi ḥkhor lo bskor bahi yo-gaḥi rgyud thams cad rtsa rgyud dañ / bśad rgyud dañ / cha mthun gyi rgyud gsum du ḥdus so /

 / de la rnal ḥbyor rgyud thams cad kyi rtsa ba ni de ñid bsdus pa yin la / der dañ por gleñ gis don gñis phun sum tshogs paḥi rnam snañ bstan

¹ *Supra*, Chapter I.

² The title *Tattvasamgraha* means “collection of categories”. According to Padmavajra’s *Tantrārthāvatāravyākhyāna* (Toh. 2502), which we cite in abbreviation as *Avatāra-vyākh*, there are thirty-seven categories (*tattva*), which we give in Sanskrit reconstruction: (1) hṛdaya, (2) mudrā, (3) mantra, (4) vidyā, (5) adhiṣṭhāna, (6) abhiṣeka, (7) samādhī, (8) pūjā, (9) ātmatattva, (10) devatattva, (11) mañḍala, (12) prajñā, (13) upāya, (14) hetu, (15) phala, (16) yoga, (17) atiyoga, (18) mahā-yoga, (19) guhyayoga, (20) sarvayoga, (21) jāpa, (22) homa, (23) vrata, (24) siddhi, (25) sādhana, (26) dhyāna, (27) bodhicitta, (28) śūnyatā-jñāna, (29) ādarśa-jñāna, (30) samatā-jñāna, (31) pratyavekṣaṇa-jñāna, (32) kṛtyānuṣṭhāna-jñāna, (33) viśuddhadharmadhātu-jñāna, (34) ākarṣaṇa, (35) praveṣaṇa, (36) bandhana, (37) vaśikāra.

³ According to Śākyamitra’s commentary on the *Tattvasamgraha* called *Kosalālamkāra* (Toh. 2503), 2b-1, the initial summary of the merits (*guna*) of Vairocana begins with the words, “vajra-adhiṣṭhāna of all the Tathāgatas”. Hence, the two goals are “surpassing possession of both the diamond blessing (vajra-adhiṣṭhāna) of all the

CHAPTER SIX

3. FUNDAMENTALS OF THE YOGA TANTRA

There are two parts: the method by which the Yoga Wheel of the Law was set in motion; the method of studying the steps of the path.

a. *Method by which the Yoga Wheel of the Law was set in motion*

Since the method of becoming a Manifest Complete Buddha (*abhisam-buddha*) according to the Yoga school has already been explained,¹ we now take up the method by which the special Wheel of the Law of Yoga was set in motion.

Vairocana, dwelling in the Akaniṣṭha Heaven, does not proceed elsewhere because he is the Sambhoga-kāya possessing the five certainties. But with the magical apparition (*nirmita*) of a Vairocana Nirmāṇa-kāya having four heads, he proceeded to the summit of Mt. Sumeru and took his place in the eaved palace (*kūṭāgāra*) of precious thunderbolts. There he took his place on a lion's throne (*śimhāsana*) formed of the Bodhisattvas in their last life who had been transformed into the appearance of lions. Then he took his place on a throne consisting of elephants and the like, formed by the remaining four Tathāgatas who are Akṣobhya and so forth and by the Bodhisattvas in their last life who had been transformed into the appearance of elephants and the like.

Thereupon, he set in motion the Wheel of the Law of the Yoga Tantra, including the Fundamental Tantra of all the Tantras of the Yoga class, the Explanatory Tantras, and the Tantras which conform to [respective] sections (*cha mthun*) [of the Fundamental Tantra].

Among them, the fundamental one of all the Yoga Tantras is the *Tattvasaṃgraha* (Toh. 479).² In that work the initial summary (*nidāna*) shows Vairocana as having the perfection of the two goals (*artha*).³

¹Tathāgatas and the manifold knowledge of the pledge (*samaya*)” (de bžin gšegs pa thams cad kyi rdo rjeḥi byin gyis brlabs dañ / dam tshig gi ye śes rnam pa sna tshogs

pas de la thob ḥdod bskyed do / de skyes pa na thob bya de mnōn du byed paḥi thabs ni de man chad kyi rgyud thams cad kyis ston la / h̄jig rten las ḥdas ma ḥdas kyi dños grub bsgrub paḥi thabs thun moṇ pa ni rtsa baḥi rgyud kyis ston ciṇ / de la yaṇ dum bu b̄zi ste / rdor dbyiṇs daṇ h̄jig rten gsum rgyal lam khams gsum rnam rgyal daṇ / ḥgro ḥdul daṇ / don grub gyi dum buḥo /

/ de la de b̄zin ḡsegs pa daṇ deḥi rigs ḡnis las / de b̄zin ḡsegs paḥi sgra ni de b̄zin ḡsegs paḥi rigs l̄na ka la h̄jug la / de b̄zin ḡsegs paḥi rigs kyi sgra ni rnam snaṇ gi rigs kyi byaṇ sems sogs la h̄jug gi / rigs b̄zihī byaṇ sems sogs la mi h̄jug go /

/ de la dum bu daṇ pos ni de b̄zin ḡsegs pa daṇ / de b̄zin ḡsegs paḥi rigs kyi dbaṇ du byas paḥi lam rnams ston no / ḡnis pas ni rdo rjeḥi rigs te mi bskyod pahi rigs daṇ / gsum pas ni padmaḥi rigs te ḥod dpag med kyi rigs daṇ / b̄zi pas ni sems can gyi ḥdod pa rdzogs par byed paḥi rin po cheḥi rigs te rin ḥbyuṇ gi rigs kyi dbaṇ du byas paḥi lam rnams ston no /

/ rigs l̄na yod pa las rtsa rgyud la b̄zi las ma b̄sad pa ni sems can gyi bsam pa rdzogs par byed paḥi byed pa poḥi sgo nas rin po cheḥi rigs yin la / las su bya baḥi sgo nas las kyi rigs yin pas las daṇ byed pa po geig tu bsdus pa yin par saṇs rgyas gsaṇ bas b̄sad do /

/ de la rgyud phyi ma žig daṇ phyi maḥi phyi ma žig daṇ ḡnis yod de /
/ rgyud phyi ma ni naṇ gi tiṇ ne ḥdzin gyi rnal ḥbyor la dgaḥ baḥi gdul bya mchog gi don du gsuṇs pa ste / dum bu b̄zi ga las gsuṇs paḥi

kyi khyad par daṇ ldan pa). We observe that the two goals are respectively noumenal and phenomenal. In non-Tantric Mahāyāna Buddhism, the two goals of the Bodhisattva are (1) for himself, Complete Enlightenment, and (2) for others, helping them to Nirvāṇa.

⁴ *Avatāra-vyākh.*, Derge ed., 98a-1: “‘Magical success’ (*siddhi, dños grub*) means the complete attainment of what was aspired” (kun gyis smon par bya baḥi gnas te). *Ibid.*, 98a-1, 2: “Accomplishment of *siddhi*” (*siddhi-sādhana, dños grub bsgrub pa*) is the means (*upāya*) of attaining it. Contemplating the deity and performing rosary muttering, while taking recourse to such substances as malachite (*lig-bu-mig*) and (?) lamp-black [or antimony] (*srod-añjana*), one attains whatever he desires.”

⁵ The Vajradhātu section is probably the most important one. It is the basis of the *Vajradhātu Mandala*, for which see B. Bhattacharyya, ed., *Nispannayogāvalī of Mahā-pandita Abhayākaragupta* (Baroda, 1949), pp. 54, ff. This *mandala* was elaborated in China and became one of the two chief *mandalas* of the Shingon Sect of Japanese Buddhism. The other *mandala* of the latter sect is elaborated from a **Dharmadhātu Mandala*, presumably drawn from the *Mahāvairocana-tantra* (Toh. 494) which is the chief Caryā Tantra in the Indo-Tibetan classification.

⁶ In the Derge edition of the *Tattvasaṃgraha*, which runs in the *Rgyud hbum*, Vol. Na from folio 1 to 142a, the Tantra Continuation begins at 106a-6. Presumably the Continuation of the Continuation is the last part of the *Tattvasaṃgraha* text as found in the Kanjur. Ānandagarbha’s *Tatvāloka* (Toh. 2510) discusses the Tantra Con-

Therefore, it generates the desire to attain them. Assuming that [the desire] has been generated, all of the subsequent Tantra teaches the means of realizing those goals to be attained, and the Fundamental Tantra teaches the common means of accomplishing mundane and supramundane *siddhis*.⁴ Furthermore, that work has four sections, namely,

- (1) Diamond (or Thunderbolt) Realm (*vajra-dhātu*);⁵
- (2) Victory over the Three Worlds (*trilokyavijaya*);
- (3) Training the Living Beings (*jagad-vinaya*);
- (4) Achieving the Objective (*siddhārtha*).

The text contains the expressions “Tathāgata” and “Tathāgata Family” (*tathāgata-kula*). “Tathāgata” stands for the five Tathāgata Progenitors. “Tathāgata Family” stands for the Bodhisattvas and so forth of Vairocana’s Family, and does not stand for the Bodhisattvas and so forth of the other four Families.

The first section [of the four sections] shows the ways of subduing the Tathāgata (i.e., Vairocana) and the Tathāgata Family. Again, the second, third, and fourth sections, respectively, show the ways of subduing the Vajra Family, which is Akṣobhya’s Family; the Padma Family, which is Amitābha’s Family; the Ratna Family fulfilling the desires of the living beings, which is Ratnasambhava’s Family.

The fact that the Fundamental Tantra only describes four, although there are five Families, is explained by Buddhaghosa as a merger of action (*karma*) and agent (*kāraka*) since it has the Ratna Family in the sense of the agent that accomplishes the wishes of the living beings and has the Karma Family in the sense of the action that does so.

That Tantra has a Tantra Continuation (*uttaratantra*) and a Continuation of the Continuation (*uttarottara*).⁶

The Tantra Continuation was expressed for sake of the highest candidate who delights in the *yoga*⁷ of inner *saṃādhi*.⁸ It, explains exten-

tinuation in the first chapter, ending Li, 24b-7; thereafter, Ānandagarbha discusses the Continuation of the Continuation in the manner now to be set forth by Mkhas grub rje. Śākyamitra’s *Kosalāṇikāra* commentary (Toh. 2503) on the *Tattvasaṅgraha* finishes its commentary on the Tantra Continuation at Derge Vol. Ri, 165b-5, and its commentary on the Continuation of the Continuation at Ri, 187b-3.

⁷ *Avatāra-vyākh.*, 97a-4: “‘Union’ (*yoga*, *rnal ḥbyor*) means union (*shyor ba*) with the *dharma-dhātu* [the interior objects of the mind (*manas*), according to Buddhist Abhidharma theory; the ‘source of natures’ (*dharma-doya*) and the Absolute ‘Object’ (*paramārtha*) in Buddhist Tantra] by means of Knowledge (*jñāna*)...”

⁸ *Avatāra-vyākh.*, 96a-2, 3: “‘Profound Concentration’ (*saṃādhi*, *tii ne ḥdzin*) is the mental orientation that is the gateway of personal liberation through suppressing other wanderings of discursive thought and through fixing the mind one-pointedly on the meditative object. Furthermore, it has two varieties: Intrinsic Profound Con-

mchog gi dños grub bsgrub pahi thabs rnames rgyas par bñad pa dañ / ma tshañ ba kha bskan ba sogs kyi sgo nas bñad do /

/ rgyud phyi mahi phyi ma ni nañ gi tiñ ne hñdzin gyi rnal hñbyor gyis hñjigs skrag la / bzlas pa dañ mchod pa sogs kyi phyih i bya ba la dgañ bahi gdul bya phal pahi dbañ du byas nas gsuñs te / dum bu bñi ga nas gsuñs pahi hñjig rten pahi dños grub bsgrub pahi thabs rnames rgyas par bñad pa dañ kha bskan ba sogs kyi sgo nas bñad do /

/ ho na rgyud sde bñir hñjog tshul gñis las / gcig la phyih i bya ba khrus dañ gtsan sbra sogs dañ / nañ gi rnal hñbyor gñis las phyih i bya ba la dgañ bahi gdul bya hñi dbañ du byas nas gsuñs pa bya rgyud dañ / phyih i bya ba dañ nañ gi rnal hñbyor gñis cha mñam du spyod pa la dgañ bahi gdul bya hñi dbañ du byas na gsuñs pa spyod rgyud dañ / de gñis las nañ gi tiñ ne hñdzin gyi rnal hñbyor la dgañ bahi gdul bya hñi dbañ du byas nas gsuñs pa rnal hñbyor rgyud dañ / nañ gi rnal hñbyor la dgañ bahi gdul bya hñi dbañ du byas nas gsuñs sñiñ rnal hñbyor de las rnal hñbyor gñan goñ na med pahi rgyud la rnal hñbyor bla med kyi rgyud du bñag pa dañ /

/ rnal hñbyor rgyud kyi rgyud phyi mahi phyi ma phyih i bya ba la dgañ bahi gdul bya hñi ched du bñad pa gñis hñgal lo sñam na / dper na gsañ ba hñus pahi gdul bya la bskyed rim mthar phyin nas kyan thun moñ gi dños grub don du mi gñer bar / rdzogs rim ñams su blañs nas chod la mchog gi dños grub thob pa don du gñer bahi gdul bya mchog rin po

centration and Conforming Profound Concentration. Intrinsic Profound Concentration is the liberation of the Tathägata and of the *mahäsattvas* [i.e. the Great Bodhi-sattvas, perhaps those on the last three Stages]. Conforming Profound Concentration means that the *yogin* who is practising *dhärani*s accomplishes in conformity with that [liberation of the Tathägata and of the *mahäsattvas*]” (tiñ ne hñdzin ni rnam par rtog pahi rgyu ba gñan bkag nas dmigs pahi don la sems rtse gcig par gnas nas rañ gi rnam par thar pahi sgo yid la byed paño / de la yañ gñis te / rañ bñin gyi tiñ ne hñdzin dañ / rjes su mthun pahi tiñ ne hñdzin to / rañ bñin gyi tiñ ne hñdzin ni de bñin gñegs pa dañ sems dpañ chen po rnames kyi rnam par thar paño / rjes su mthun pa ni sñags spyod pahi rnal hñbyor pa ñid de dañ rjes su mthun par bsgrub pa ste)...

⁹ *Avatära-vyäkh.*, 97b-5: “‘Muttering’ (*jäpa*, *bzlas pa*) is the means of pleasing the deity by way of muttering incantations and of uttering the [deity’s] “heart” (**hrdaya*) (*sñiñ po brjod pa*) ...”

¹⁰ *Avatära-vyäkh.*, 96a-5, 6: “‘Offering’ (*püjä*, *mchod pa*) is the method of pleasing oneself and others with necessary items that are excellent (phun sum tshogs par ldan pahi yo byad kyis bdag gñan mñes par bya bahi thabs). Furthermore, it has two varieties, external offering and internal offering...”

¹¹ *Thob yig II*, 71b-1, ff., gives the information as presented in the *Pradipodyotana* (Toh. 1785). The five types are called “jewel-like person” (*rin po che lta buhi gañ zag*), “red-lotus-like person” (*pad-ma lta buhi gañ zag*), “white-lotus-like person” (*pad dkar lta buhi gañ zag*), “sandlewood-like person” (*ca-nda-na lta buhi gañ zag*), and “blue-lotus-like person” (*ut-pa-la lta buhi gañ zag*). A verse is expressed for each; the one for the “jewel-like person” running as follows: “The person called jewel-like has pure

sively the means of accomplishing the highest *siddhis* that are mentioned in the four sections; and it explains in a way that supplements points not adequately covered [in the Fundamental Tantra].

The Continuation of the Continuation was expressed for subduing the ordinary candidates who, fearing the danger attendant on the *yoga* of inner *samādhi*, have delight in such outer actions as muttering (*jāpa*)⁹ and offering (*pūjā*).¹⁰ It explains extensively the means of perfecting the mundane (*laukika*) *siddhis* that are mentioned in the four sections; and it explains in a way that supplements points [not adequately covered in the Tantra and its Continuation].

Now, there are two methods laid down in the four Tantra divisions, namely, *outer action* (**bāhya-kriyā*), such as bathing, cleaning, etc.; and *inner yoga* (**adhyātma-yoga*). The Kriyā Tantra was expressed for subduing the candidates (*vineya*) who delight in *outer action*, while the Caryā Tantra was expressed for subduing the candidates who delight in practicing *outer action* and *inner yoga* in equal measure. The Yoga Tantra was expressed for subduing the candidates who delight in the *yoga of inner samādhi*, while the Anuttara Yoga Tantra is the incomparable Tantra for subduing the candidates who delight in *inner-yoga*.

Is this contradiction to the second exposition — that of the Continuation of the Continuation of the Yoga Tantra — expounded for the sake of the candidates who delight in *outer action*? To answer the question, we note that among the candidates of the *Guhyasamāja*¹¹ there is the highest candidate, called the “jewel-like person”, who, having arrived at the limit of the Steps of Production (*uttpatti-krama*), does not aim at the common (*sādhāraṇa*) *siddhis*, but taking the Steps of Completion

morality, is accomplished in learning, possesses insight (*prajñā*), is one in mental series (**ekasamāna*, **ekatantra*) [with the *Sambhoga-kāya*], and teaches well what he has learned” (tshul khriṃ dag ciñ m̄khas la sgrin / śes rab ldan ciñ rgyud gcig pa / thos nas legs par ston pa ni / rin chen žes byaḥi gañ zag go). Bhavyakīrti writes in his *Pradipodyotana-vyākhyātikā* (Toh. 1793), Derge, f. 3a-3: “The ‘sandlewood-like’ is in the family of fools (*blun poḥi rigs can*); the ‘blue-lotus-like’ has inferior faculty (*indriya*) (*dbaiṇ po dman pa*); the ‘white-lotus-like’ has intermediate faculty (*dbaiṇ po bar pa*); the ‘red-lotus-like’ has keen faculty (*dbaiṇ po rno ba*); the ‘jewel-like’ has the most excellent of faculties (*dbaiṇ po rab kyi rab po*).” *Thob yig* II, 72a-5, ff., on the basis of the *Pradipodyotana*, shows a difference of instruction to these candidates in terms of alternatives (*saṅkōti*, *mthaḥ drug*), which are: evident meaning (*nītartha*, *nes don*), hinted meaning (*neyartha*, *draṇ don*), standard terminology (*yathāruta*, *sgra ji bžin pa*), coined terminology (*na-yathāruta*, *sgra ji bžin pa ma yin*), twilight language (*samdhī-bhāṣā*, *dgois pa can*), non-twilight language (*na-samdhī-bhāṣā*, *dgons pa can ma yin pa*). The evident meaning, standard terminology, and twilight language are expressed to the ‘jewel-like person’. The other three alternatives are expressed to the other four types of persons.

che lta buhi gañ zag dañ / bskyed rim mthar phyin par byas nas thun
 moñ gi dños grub grub pa chen po brgyad la sogs pa don du gñer bahi
 gdul bya phal pa padma dkar po lta bu la sogs pañi gañ zag rigs bzi ste /
 ched du bya bahi gdul bya rigs gñis yod pa ltar / rnal hbyor rgyud kyi
 ched du bya bahi gdul bya la yañ gtso bo dañ phal pa gñis yod pañi nañ
 nas ched du bya bahi gdul byahi gtso bohi dbañ du byas nas bśad pa
 yin gyi / phal pañi dbañ du byas pa min pas ñes pa med do /

/ ho na dum bu bñihí lam hdi gañ zag tha dad pa bñi ham / ho na te
 gañ zag gcig rim gyis hkhrid pañi gnas skabs mi hdra ba bñi yin sñam na /
 hdi la dpal mchog hgrel chen las / de bñin gsegs pa lñahi zlos pa po ste
 sgrub pa po ni rañ bñin bzañ ba / dug gsum cha mñam la spyod pa dañ /
 de bñin gsegs pañi rigs kyi sgrub pa po ni hñod chags sas che ba dañ /
 dum bu gñis pañi gdul bya ni ze sdañ sas che ba dañ / gsum pañi gdul
 bya ni gti mug can nam log lta can dañ / bñi pañi gdul bya ni ser sna sas
 che bar gsuñs pas / gañ zag rgyud tha dad pa bñi yin no /

¹² According to *Pradipodyotana*, Derge, Ha, 154a-5, ff., the accomplishment of supramundane *siddhi* through the Steps of Completion is indicated by this verse of the *Guhyasamájā* (Chap. XV, p. 108): "Having the pledge of *yoga* and stationed in the diamond of meditation, he sees the Body associated with the *dharmaçakra*, surrounded by all the Buddhas" (*dharmaçakragatañ káyam sarvabuddhaih parivrttam / pañyate yogasamayo dhyánavajrapratiñshitah*). Supramundane *siddhi* is accomplished by this seeing.

¹³ The number of *mahásiddhis* is also eight in the Hindu *Yoga*; see Alain Danielou, *Yoga, The Method of Re-Integration* (London, 1949), pp. 137 ff. A list of eight in the Buddhist Tantras is found in *Sádhana-málā*, Vol. II, No. 172, p. 350, Abhayákara-gupta's *Kurukullásádhana*. Using the Tibetan translation (Toh. 3209) for the equivalent Tibetan terms, we have 1. *khañga*, ral gri; 2. *añjana*, mig rtsi; 3. *pádalepa*, rkañ pañi byug pa; 4. *antardhána*, mi snañ bar hgyur ba; 5. *rasarasáyana*, bcud kyis len; 6. *khecara*, mkhäñ spyod; 7. *bhúcara*, zin skyoñ [sic. for zin spyod]; 8. *pátlásiddhi*, sa hog grub pa. Tsoñ-kha-pa discusses the list in several of his works, e.g. his *Rgyud bśad thabs kyi man nág gsal bar bstan pa* (Toh. 5286), f. 49a; and his *Srog rtsol gyi de kho na nñid gsal ba* (Toh. 5285), f. 39a. Tsoñ-kha-pa's lists have *ri-lu* (*piñdarúpa) in place of 7. *bhúcara*; and assuming an equivalence here, the eight may be explained (with the aid of Tsoñ-kha-pa's works) as follows:

1. "To be invincible with the sword (i.e. in battle)."
2. "To remove blindness"; an ointment for the eyes, which when applied, enables one to see all the *devas* and *nágas*.
3. "To be swift of foot"; or the foot ointment enabling one to be so.
4. "To be invisible".
5. "To have the elixir of youth."
6. "To walk in the sky."
7. "To shape into a ball" (assuming *ri-lu* stands for the *bhúcara* item); this means to shape any of the nine kinds of flesh, namely that of man, elephant, horse, cow, dog, ass, camel, buffalo, and wolf, into the size of a thumb; and to shape any of the "ambrosias" (*amrita*), such as ordure, urine, blood, and semen, into the size of a barley grain.

(*nispalpa-krama*) to heart, prudently aims at obtaining the highest *siddhis*.¹² There are also the ordinary candidates, the four classes of persons called “white lotus-like” and so forth, who, having arrived at the limit of the Steps of Production, seek the common *siddhis*, such as the eight *mahāsiddhis*.¹³ Hence there are two kinds of candidates for the high goal (*uddeśa*) [of that Tantra]. In the same way, there are also the chief and the ordinary among the candidates for the high goal of the Yoga Tantra. When the topic is the subduing of the chief among the candidates for the high goal, there is no [discussion of] subduing the ordinary ones. Hence there is no discrepancy.

Does this path of four sections refer to four different persons, or to four different phases in the sequential guidance of a single person? The great commentary on the *Śrī-Paramādya* (i.e. the *Śrī-Paramādītikā*, Toh. 2512, by Ānandagarbha) states that the reciter and evoker of the five Tathāgatas has a good nature and acts with the three poisons in equal parts;¹⁴ the evoker of the Tathāgata Family has a preponderance of lust (*rāga*); the candidate of the second section has a preponderance of hatred (*dveṣa*); the candidate of the third one, delusion (*moha*) or wayward views (*mithyā-drṣṭi*); the candidate of the fourth, avarice (*mātsarya*). For this reason, there are four different mental series (*sam-tāna*) of persons.¹⁵

8. “To have dominion over the entities of the underworld.”

The word *āñjana* of No. 2 presumably refers to the same substance as the *srodañjana* of the Tibetan text in note 4, above.

¹⁴ The three poisons are lust (*rāga*), hatred (*dveṣa*) and delusion (*moha*). The meaning of acting with the three poisons in equal parts is found in non-Tantric Buddhism, e.g. Asaṅga’s *Śrāvakabhūmi*; cf. his definition of the *samapraptah pudgalah* (Sanskrit from Bihar manuscript of *Śrāvakabhūmi*; Tibetan, Derge ed., *Sems tsam*, Vol. Dzi, 68a-5, f.) — he means a person who has previously not developed a penchant toward some particular fault (lust, etc.), and hence when those faults (the three poisons) do arise, they arise equally. The idea is that none of the three poisons is sufficiently strong to appear in a dominant role, and this is consistent with saying the candidate has “a good nature”.

¹⁵ The correspondences between the sections, Tantric Families, and persons can be tabulated as follows:

Section of Fundamental Tantra	Family	Lord	Person’s Consciousness
1. Diamond Realm	Tathāgata	Vairocana	lust
2. Victory over the Three Worlds	Vajra	Akṣobhya	hatred
3. Training the Living Beings	Padma	Amitābha	delusion
4. Achieving the Objective	(Ratna (Karma	Ratnasambhava) Amoghasiddhi)	avarice

/ dum bu bži paḥi gdul bya ser sna can du gsuṇs paḥi tshig zur gyis
slob dpon ḥdiḥi dgoṇs pa yaṇ sñar slob dpon saṇs rgyas gsaṇ bas bṣad
pa daṇ mthun par mṇon no /

/ yaṇ ḥgrel pa de las / ḥo bo ḥid daṇ / rnam par smin pa daṇ / loṇs
spyod rdzogs pa daṇ / sprul paḥi sku daṇ bži dum bu bžiḥi rigs daṇ rim
pa bžin sbyar ba daṇ / de bžin du me loṇ lta bu daṇ / mñam pa ḥid daṇ /
so sor rtog pa daṇ / bya ba grub paḥi ye śes bži daṇ rim pa bžin sbyar
ba daṇ / byaṇ chub kyi sems daṇ / sbyin paḥi phar phyin daṇ / śes rab
kyi phar phyin daṇ / brtson ḥgrus kyi phar phyin daṇ rim pa bžin du
sbyar nas / bṣad pa ni thob byaḥi ḥbras buḥi sgo nas bṣad ste /

/ de ltar byas na gdul bya re reḥi thob bya la yaṇ rigs bži ga tshaṇ ba
dgos pas / cha mñam la spyod pa sogs kyi gdul bya rigs bži po re re yaṇ
dum bu bži gaḥi gdul byar ḥoṇ ḥo /

/ rnam snaṇ gi go ḥphaṇ mṇon du byed pa ni / dum bu bži po re re las
rgyas pa daṇ / ḥbriṇ daṇ / bsdus pa la dgaḥ bahi gdul bya gsum gyis /
daṇ poḥi sbyor ba daṇ / dkyil ḥkhor rgyal mchog daṇ / las rgyal mchog gi
tiṇ ḫe ḥdzin gsum bsgom tshul rgyas ḥbriṇ bsdus pa gsum gsuṇs so /

¹⁶ For the priority of Buddhaguhyā to Ānandagarbha, see Chapter I, note 13, *supra*. The *Avatāra-vyākh.*, which is a commentary on Buddhaguhyā's *Avatāra* (2501), clarifies Mkhās grub rje's point here, because in a passage beginning 113b-7 it explains that "since the living beings to be trained are of four kinds according as they possess lust, hatred, delusion, or pride (*māna*), his [the Bhagavat's] teachings are of four kinds as antidotes. ... As the antidote for the sentient beings who are high in wealth, proud, etc., he taught the perfections of enjoyment in the Ratna Family..." The expression "pride" for the candidate of the fourth section is consistent with Asaṅga's *Śrāvaka-bhūmi*; but in Asaṅga's non-Tantric Buddhism, this candidate is given the meditative object of "analysis of the elements" (*dhātuprabheda*). The explanation "sentient beings who are high in wealth, proud, etc." shows that the expression "avarice" is sufficiently close to the connotation here of "pride" to justify speaking of indirect consistency.

¹⁷ *Avatāra-vyākh.*, 98a-4, 5: "'Mirror-like Knowledge' is the higher cognition that appearances are devoid of intrinsic nature" (me loṇ lta buḥi ye śes ni snaṇ la raṇ bžin med par rtogs paho). "'Equality Knowledge' is the higher cognition that makes no distinction between oneself and another" (mñam pa ḥid kyi ye śes ni bdag gžan du mi ḥbyed par rtogs paho). "'Discriminative Knowledge' is the higher cognition that universal characteristics (*sāmānya-lakṣaṇa*) and individual characteristics (*sva-lakṣaṇa*) are devoid of intrinsic nature" (so sor rtog paḥi ye śes ni spyi daṇ raṇ gi mtshan ḥid raṇ bžin med par rtogs paho). "'Knowledge of the procedure of duty' is what works for goals without distinguishing oneself and another" (bya ba grub paḥi ye śes ni bdag gžan du mi ḥbyed par don mdzad paho). *Avatāra-vyākh.*, 98a-5, ff. also explains the fifth *jñāna* — the 'Knowledge of the pure Natural Realm' (*viśuddhadharmadhātu-jñāna*). It is the location of the realm of the other four [i.e. where they are] as well as their object (*viśaya*) [i.e. what they 'know'] (de dag gi ḥaṇ du yaṇ gnas pa ste / de dag gi yul du gyur pa). The text explains the four Knowledges in terms of the 'Knowledge of the pure Natural Realm', and concludes its treatment by identifying the fifth *jñāna* with the great Nirvāṇa.

¹⁸ *Avatāra-vyākh.*, 98a-3: "'Mind of Enlightenment' (*bodhicitta*) is the resolve of enlightenment attended with voidness and compassion. Besides, there are two kinds:

When this teacher (i.e. Ānandagarbha) uses the expression “avarice” for the candidate of the fourth section, his purport appears indirectly (*zur gyis*) to be consistent with the earlier explanation by the teacher Buddhaguhyā.¹⁶

The same commentary matches correspondentially the four Bodies (*kāya*), the *svabhāva*-, *vipāka*-, *sambhoga*-, and *nirmāṇa-kāyas*, with the Families of the four sections in the given order. It likewise sets in correspondence the four knowledges (*jñāna*) — the ‘mirror-like’ (*ādarśa*), the ‘equality’ (*samatā*), the ‘discriminative’ (*pratyavekṣaṇa*), and the ‘procedure of duty’ (*kṛtyānuṣṭhāna*) in the given order;¹⁷ and sets in correspondence Mind of Enlightenment (*bodhicitta*),¹⁸ Perfection of Giving (*dāna-pāramitā*), Perfection of Insight (*prajñā-pāramitā*), and Perfection of Striving (*vīrya-pāramitā*) in the given order. This exposition is made from the standpoint of the fruit to be obtained.

According to this procedure, all four Families are required for the attainments of the individual candidates [each in one Family]. Therefore, the candidate who acts in equal parts must be a candidate of the four sections under the four Families.

For realizing the rank of Vairocana, one considers that in each of the four sections there are three types of candidates, namely, those who delight in the extended, in the average, or in the concise. Consequently, the three *saṃādhīs* called initial training triumphant *māṇḍala*, and triumphant ritual act,¹⁹ each have three modes of development, namely, extended, average, and concise.

absolute (*paramārtha*) and relative (*saṃvṛtti*). Some persons assert a third one, a non-dual Mind of Enlightenment” (byaṅ chub sems ni stoṅ pa ūid dañ sñiñ rjer ldan pa ni byaṅ chub kyi sems te / de la yañ gñis te / don dam pa dañ / kun rdzob bo / kha cig na re gñis su med paḥi byaṅ chub kyi sems dañ gsum mo žes kyaṅ zer to).

¹⁶ These are summarized at the outset of Ānandagarbha’s *Vajrodaya* (Toh. 2516): 1. Prathama-prayoga-nāma-saṃādhī, dañ poḥi sbyor ba žes bya baḥi tiñ ūe ḥdzin (Derge, *Rgyud ḥgrel*, Khu, 1-16b); 2. Vijaya-māṇḍala-nāma-saṃādhī, dkyil ḥkhor rgyal mchog gi tiñ ūe ḥdzin brtan pa (16b-19b); 3. Karma-vijaya-nāma-saṃādhī, las kyi rgyal mchog ces bya baḥi tiñ ūe ḥdzin (19b-20a). The same expressions are employed in the Anuttara-yoga-tantra; and while there are differences of usage, they indicate some of the subject matter that is common to the Yoga-tantra and the Anuttara-yoga-tantra, as alluded to earlier in Chapter IV (p. 157, *supra*) and later in Chapter VII. In Anuttara-yoga-tantra terminology, the three *saṃādhīs* constitute the Steps of Production (*utpatti-krama*). This is the position of Bhavyakīrti in his *Pradīpodyotana-vyākhyātikā* (3a-6) and of Tsōṅ-kha-pa in his *Snags rim*, Peking edition, 366b-5. In both texts the first *saṃādhī* consists of four successive *yogas* called *yoga*, *anuyoga*, *atiyoga*, and *mahāyoga*. According to the *Snags rim*, *ibid.*, the first *saṃādhī* covers the first two parts of the *ṣadāṅga-yoga*, i.e. generation of the palace and attraction of the residents; cf. Chapter I, note 24, *supra*. The Yoga-tantra also speaks of various types of *yoga*: cf. nos. 16-20 among the thirty-seven categories listed in note 2,

/ de la rgyas paḥi tiṇ ne ḥdzin sum tshan bži po re re la dum bu so
so nas dkyil ḥkhor chen po daṇ / gsuṇs dkyil daṇ / chos dkyil daṇ / las
dkyil gyi skabs kyi daṇ po sbyor ba sogs kyi tiṇ ne ḥdzin gsum gsum
gsuṇs pas ḥdi la dum bu re re las kyaṇ tiṇ ne ḥdzin gsum bsgom tshul
tshan pa bži bži gsuṇs so /

/ ḥbriṇ gi tiṇ ne ḥdzin sum tshan bži ni dum bu raṇ raṇ gi phyag rgya
bžiḥi dkyil ḥkhor gyi skabs nas gsuṇs paḥi tiṇ ne ḥdzin gsum mo /

/ bsdus paḥi tiṇ ne ḥdzin sum tshan bži ni dum bu raṇ raṇ gi phyag
rgya gcig paḥi dkyil ḥkhor gyi skabs nas gsuṇs paḥi tiṇ ne ḥdzin gsum
mo /

/ de ūid snaṇ ba las / dum bu bžiḥi rigs bži daṇ / phyag rgya bži sbyar
ba ni sku phyag rgya chen po / thugs dam tshig gi phyag rgya / gsuṇ
chos kyi phyag rgya / ḥphrin las las kyi phyag rgya yin pas / dum bu
bži daṇ phyag rgya bži rim pa bžin du sbyar ro /

/ yaṇ dkyil ḥkhor bži daṇ phyag rgya bži rim pa bžin du sbyar te /
dkyil ḥkhor chen po la sogs paḥi dkyil ḥkhor bži sku gsuṇ thugs phrin
las bži rim bžin gtso che bahi phyir ro / de dag ni rnam snaṇ daṇ / mi
bskyod pa daṇ / ḥod dpag med daṇ / rigs gžan gñis kyi rigs la sku daṇ
gsuṇ daṇ thugs daṇ ḥphrin las su byas pa yin no /

/ rdo rje dbyiṇs kyi dum buhi dkyil ḥkhor lta bu la yaṇ raṇ gi rigs kyi
sku phyag rgya chen po gtso che mod kyaṇ thugs dam tshig gi phyag
rgya sogs med pa min pas / phyag rgya bžiḥi rgyas btab par gsuṇs te
gžan rnams la yaṇ de bžin du šes par byaḥo /

above. However, more study is necessary to determine the extent to which these *yogas* correspond to those of the Anuttara-yoga-tantra.

²⁰ The four *maṇḍalas* are explained in Buddhaghūya's *Avatāra*, 12a-4, ff. (immediately after this passage the author makes the remarks cited by Mkhās grub rje, p. 333, *infra*): "In the case of the *mahā-maṇḍalas*, because the array of deities is an arrangement in the Body of Form (*rūpa-kāya*), one understands them (the *mahā-maṇḍalas*) as comprising the magical manifestation of shapes (*vikurvāṇa*) from the treasury of inexhaustible Body" (dkyil ḥkhor chen po rnams su ni lha rnains dgod pa gzugs kyi skur bkod paḥi phyir / sku mi zad paḥi mdzod rnam par sprul pa bsdus pa yin par blaḥo). "The *samaya-maṇḍala* is characterized by an arrangement of thunderbolt (*vajra*), iron hook (*arikuṣa*), arrow (*śara*), (?) *mgu ba*, and so on, which are symbolizing agents for the way in which emancipation is comprehended; hence, comprises the magical manifestation of shapes from the arranged treasury of inexhaustible Mind" (dam tshig gi dkyil ḥkhor ni ji ltar rtogs paḥi rnam par grol bahi sgo mtshon par byed pa rdo rje daṇ lcags kyu daṇ / mdaḥ daṇ mgu ba la sogs pa rnam par bkod pa ūe bahi mtshan ūid ni thugs mi zad pa rnam par bkod paḥi mdzod rnam par sprul pa bsdus paḥo). "The *dharma-cakra* arranges and disposes the deities who stand for the practice which is the means of teaching how the Doctrine (*dharma*) is comprehended; hence, is the blessing (*adhiṣṭhāna*) for the magical manifestation of shapes from the arranged treasury of inexhaustible Speech of all the Tathāgatas"

Again, the three extended *samādhis* each have four classes agreeing with the various sections [of the Fundamental Yoga Tantra], that is, each of the three *samādhis*, beginning with that of initial training, have the phases of *mahā-maṇḍala*, *dhāraṇī-maṇḍala*, *dharma-maṇḍala*, and *karma-maṇḍala*.²⁰ In other words, each of the four sections has its classes of the mode of development of the three *samādhis*.

The three average *samādhis* each have four classes according to the sections, each with its own seal (*mudrā*), at the phase of each of the four *maṇḍalas*.

The three concise *samādhis* each have four classes according to the sections, each with its own seal (*mudrā*), at the phase of a single *maṇḍala*.

According to the *Tattvāloka* (Toh. 2510, by Ānandagarbha), the correspondences between the four Families of the four sections and the four seals are as follows: Body (*kāya*) and the Great Seal (*mahā-mudrā*), Mind (*citta*) and the Symbolic Seal (*samaya-mudrā*), Speech (*vāg*) and the Law Seal (*dharma-mudrā*), and Marvellous Action (*karma*) and the Action Seal (*karma-mudrā*). Thus, the four sections and the four seals are made to correspond in the given order.

Moreover, the four *maṇḍalas* and the four seals (*mudrā*) correspond in the given order, because the four *maṇḍalas* beginning with the *mahā-maṇḍala* lay stress on Body, Mind, Speech, and Marvellous Action in the given order. Those mean the Body, Mind, Speech, and Marvellous Action in the Families of Vairocana, Akṣobhya, Amitābha, and in the other two Families.

Although the *mandala* in the Diamond Realm section, for instance, stresses the Great Seal of Body of its own Family, it is not the case that the Symbolic Seal of Mind, and the others, are lacking, so one speaks of applying seals of the four Seals. One must understand the other [*mandalas*] in the same way.

(chos kyi ḥkhor lo ni ji ltar rtogs paḥi chos bstan paḥi thabs spyod pa mñam par gžag pa rnam par bkod ciñ gnas paḥi lha rnams te / de bžin gšegs pa thams cad kyi gsuñ mi zad pa rnam par bkod paḥi mdzod rnam par sprul par byin gyis brlabs paḥo). “Accordingly, in the case of the *karma-maṇḍala*, it arrays the deities who are the offering and other rites; hence one should understand it as displaying in concise form the practice of all Tathāgatas for the aim of sentient beings” (de bžin du las kyi dkyil ḥkhor la yañ mchod pa la sogs paḥi las kyi lha rnams bkod pas de bžin gšegs pa thams cad kyi sems can gyi don spyod pa la sogs pa bsdus pa bstan par bltaḥo). It will be noted that Mkhās grub rje uses the expression **dhāraṇī-maṇḍala* (*gzuis dkyil*) in place of Buddhaguhyā’s **samaya-maṇḍala* (*dam tshig gi dkyil ḥkhor*). In this case, the word *dhāraṇī* probably means “memory”, retention by the Mind.

/ de yañ rnam snañ sku gtso che yañ gsuñ thugs hphrin las gsum med pa min pas / phyag rgya bžiḥi rgyas hdebs pa dañ / mi bskyod pa thugs gtso che yañ sku gsuñ hphrin las gsum yañ yod pa dañ / hod dpag med gsuñ yin yañ sku thugs hphrin las gsum yañ yod pa dañ / rigs gžan gñis gtso bor hphrin las yin yañ sku gsuñ thugs yod pas phyag rgya bžiḥi rgyas hdebs te /

/ a-va-tā-ra las / rim pa hdis ni sku la sogs pa rnam pa bži gtso bor gyur baḥi phyir / dkyil hkhor bžir gsuñs mod kyi / ho na kyañ phal cher lus med paḥi sems mi srid la / sems dañ lus med paḥi ḥag kyañ mi srid de / de bas na dkyil hkhor so so las kyañ sku la sogs pa bži char dgos par bltaḥo / de bas na rigs kyi dkyil hkhor thams cad du yañ sku la sogs paḥi mtshañ mar gyur pa go rim bžin du phyag rgya chen po dañ / dam tshig dañ / chos dañ / las kyi phyag rgya dañ rnam pa bži hdir bṣad do / žes gsuñs so /

/ de dag gi rnam dbye žib par šes na / dpal mchog hgreł chen las dum bu bžiḥi lam re hgaḥ gañ zag gcig htshañ rgya baḥi cha rkyen du dril nas bṣad ciñ / re hgaḥ gañ zag rgyud so so baḥi lam du bṣad pa rnams mi hgal bar šes par hgyur ro /

/ rnal hbyor rgyud la sbyañ gži srid pa skye baḥi rim pa kun nas ſion moñs kyi phyogs dañ bstun nas bsgom pa med ciñ hbras buḥi gnas skabs dañ mthun par bsgom pa yod do / de la mñon byañ lña rdzogs paḥi mthar rnam par snañ mdzad du sañs rgyas par bsgom pa la ſion byuñ gi rnam thar re re dañ re re sbyar nas bṣad pa slob dpon rnam pa gsum gas mdzad pa mi snañ žiñ / mñon byañ lña rdzogs paḥi mthar rnam par snañ mdzad du sañs rgyas paḥi bar gyi rim pa rnams sa bcu paḥi byañ sems kyi mdzad pa dañ / de phyin cad kyi mdzad pa sañs rgyas zin gyi mdzad par b̄yed pa slob dpon kun ſniñ gi de ſnid snañ baḥi dgoñs paḥo /

/ sañs rgyas zin gyi mdzad pa dañ mthun par lha bsgom pa la phyag rgya bžiḥi rgyas hdebs med na lam gyi rkañ ba stor ba lta bu yin pas cuñ zad bṣad pár byaḥo /

Moreover, the Body of Vairocana is emphasized; but his Speech, Mind, and Marvellous Action are not lacking, so one applies seals of the four Seals. Again, the Mind of Akṣobhya is emphasized, but his Body, Speech, and Marvellous Action are also present. In the same way, it is the Speech of Amitābha, but there are also his Body, Mind, and Marvellous Action. In the other two Families, the main thing is Marvellous Action, but as Body, Speech, and Mind are also there, one applies the seals of the four Seals.

The *Avatāra* (Toh. 2501, the *Tantrārthāvatāra* by Buddhaguhyā) says: "This sequence emphasizes four types beginning with Body; for this reason one speaks of four *mandalas*. Nevertheless, it is not possible in general to have a mind without a body, nor a voice without body and mind. Consequently, even in the various *mandalas* one must have the four portions, beginning with Body. Therefore, all the *mandalas* of the Families are here explained as having the signs of Body and so forth, and, in their proper order, the four Seals, the Great Seal and the Symbolic, Law, and Action Seals."

If one comprehends their varieties down to the minute details, one understands that there is no contradiction between the two explanations when the *Śri-Paramādiṭīkā* (of Ānandagarbha) sometimes explains the path of four sections by partitioning it into partial conditions for a single person to become a Buddha and sometimes explains it in the sense of the path of the various mental series of persons.

In the Yoga Tantra there is no contemplation of the sphere of purification — [in this case] the steps of birth state (**utpatti-bhava-krama*) — conforming to the category of corruption (*samklesa*) [as in the case of the Anuttara Tantra], but there is a contemplation conforming to the resultative phase. The three *ācāryas* (i.e., Ānandagarbha, Buddhaguhyā, and Śākyamitra) have not discussed the contemplation of Buddhahood as Vairocana at the end of completing the five Revelation-Enlightenments (*abhisambodhi*) nor correlated each [of those five] with preceding biographical elements. However, the purport of the *Tattvāloka* (Toh. 2510) of Ānandagarbha is that the steps between the end of completing the five Revelation-Enlightenments and Buddhahood as Vairocana are the acts of a Bodhisattva of the Tenth Stage, and that the subsequent acts are the acts in the province of a Buddha.

If one intensely contemplates a god in conformity to the acts in the province of a Buddha but does not apply the seals of the four Seals, then links of the path are missing. Consequently, these must be briefly discussed.

/ gñis pa la lñā / phyag rgya bñihī sgra don / dbye ba / go rims / rgyas
btab pañi dgos pa dañ phan yon / ji ltar rgyas hdebs tshul lo /

/ dañ po ni / phyag rgyas btab pañi don ni hñdar mi ruñ ba yin pas /
lha sgom pañi tshul la phyag rgya bñihī rgyas btab pa ni tshul de las
hñdar mi ruñ baño /

/ gñis pa ni phyag chen / dam rgya / chos rgya / las rgya ste bñi dañ /
sbyan gñihī phyag rgya / sbyon byed lam gyi phyag rgya / sbyan pa
hbras buñi phyag rgya ste gsum mo /

²¹ *Avatāra-vyākh.*, 94a-6, ff.: “‘Seal’ (*mudrā*) signifies the ability to arouse gladness or to make an impression, so there is the term *mudrā* (‘joyous seal’). It is ‘joyous’ by reason of its ability to please the noble ones (*ārya*); it is a ‘seal’ by reason of the incision as a seal impression, since it cannot be effaced by others and speedily secures the desired thing” (phyag rgya ni mgu bar byed paham / hdegs (*sic.* for hdebs) par byed nus pañi don dañ ldn pas phyag rgya žes bya ste / hphags pa rnames mñes par byed nus pas na mgu ba žes byaho / gñan gyis gñig par mi nus siñ hdod pañi dnos po myur du hgrub pañi phuir rgyas hdebs par hbyed pas na phyag rgya žes byaho). The text continues with an explanation of synonyms. It is also called **nimitta* (*mtshan ma*), ‘attribute’; **lakṣman* (*rtags*), ‘sign’; and **upalakṣana* (*ñe bañi mtshan ñid*), ‘referent’. All the synonyms are explained in terms of Knowledge (*jñāna*), from which the *mudrā* issues and to which it refers.

²² *Avatāra-vyākh.*, 94b-5, f.: “Among them, the Great Seal (*mahā-mudrā*) shows the nature of deities by images of their bodies; and since it is the preeminent basis for vividly contemplating the nature of deity by way of body, it is called ‘Great Seal’. There are two kinds: (1) the Consummated Body, and (2) the Sealed Body [i.e. Body created by the seal of the Family Progenitor]. (1) The Consummated Body means the Family, Family Lord, and so on, with full complement of the four seals, and appearing beautifully with their attire and ornaments. (2) The Sealed Body means the Form Goddess and so on, whom the candidate should resort to for the purpose of training, as they dwell on *stūpas* and thrones, having adopted the secret form of one’s own attire. Each of those two has the varieties external and internal. The created images (*pratibimba*), such as those painted or drawn, are external. The ones imagined by oneself are internal. Their seals are called ‘great’” (de la phyag rgya chen po ni lhañi skuñi gzugs brñan pas lha rnames kyi tshul bstan pa ste / lus kyi sgo nas lhañi tshul gsal bar bsgom pañi rgyur che bas na phyag rgya chen po žes byaho / de la yañ gñis te / yoñ su rdzogs pañi sku dañ / phyag rgyahi skuñi / de la yoñ su rdzogs pañi sku ni rigs dañ rigs kyi gtso bo la sogs pa rnames te phyag rgya bñi rdzogs siñ cha lugs dañ rgyan gyis mdzes par snañ baño / phyag rgyahi sku ni gzugs kyi lha mo la sogs pa dag gdul bya ji lta bu de hñdul bañi don du rañ gi cha lugs su gyur pañi gzugs sbas nas mchod rten khri la bñugs pa la sogs par bstn par byaho / de dag la yañ phyi nañ gi bye brag gis rnam pa gñis su ñes par bya ste / bris pa dañ brtsams pa la sogs pañi gzugs brñan byas pa rnames ni phyiño / ñid kyis bsam pa pa ni nañ gi ste / de dag gi phyag rgya chen po žes byaho).

²³ *Avatāra-vyākh.*, 95a-1, f.: “The Symbolic Seal (*samaya-mudrā*) shows the nature of the mind of deities. Through its blessing of the Symbolic Seal the Knowledge possessed of perfect merit is displayed, and displayed as the seal which liberates the mind. Thus, by reason of not transgressing those deities, it is called ‘Symbolic Seal’” (dam tshig gi phyag rgya ni lha rnames kyi sems kyi tshul bstan pa ste / yon tan phun sum tshogs pa dañ ldn pañi ye ñes de ñid dam tshig gi phyag rgya byin gyis brlabs nas bstan

b. *Method of studying the steps of the path*

This has five parts: meaning of the expression ‘four seals’; varieties; sequence; requirement and benefit of applying seals; and method of applying seals.

(1) MEANING OF THE EXPRESSION ‘FOUR SEALS’

One should not overlook the meaning of impressing with seals:²¹ it is the method of intense contemplation of a god. The impression with the seals of the four seals must not transgress that method.

(2) VARIETIES

Here there are the four seals, (a) Great Seal,²² (b) Symbolic Seal,²³ (c) Law Seal,²⁴ (d) Action Seal.²⁵ Moreover, there are the three seals, (e) Seal of the sphere of purification, (f) Seal of the path of purification, (g) Seal of the fruit of purification.

pa ste / sems kyi rnam par thar paḥi phyag rgyar bstan pas lha rnams de las mi ḥdah bas na dam tshig gi phyag rgya byaḥo). The passage continues with mention of some other views held in certain quarters. It should be observed that since the word *samaya* is also used with the meaning of ‘pledge’ in this literature, the term *samaya-mudrā* may also be translated as ‘seal of the pledge’.

²⁴ *Avatāra-vyākh.*, 95a-4, 5: “The Law Seal (*dharma-mudrā*) shows the nature of the speech of deities. It has the characteristic of such syllables of the Law as *vajrajñāna* and *samayas tvam*, which are attributes or signs of the pure intrinsic nature of speech; and it teaches all the sublime doctrines constituting the meaning of the language of deities” (chos kyi phyag rgya ni lha rnams kyi tshig gi tshul du bstan pa ste / gsuṇ rnam par dag paḥi raṇ bžin gyi mtshan mahām rtags su gyur paḥi chos kyi yi ge vajra-jñāna daṇ / samaya-stvam žes bya ba la sogs paḥi mtshan ūid de / lha rnams kyi tshig gi don dam paḥi chos thams cad ston par byed paḥo).

²⁵ *Avatāra-vyākh.*, 95a-6, 7: “The Action Seal (*karma-mudrā*) shows the nature of the conduct of deities. There are two kinds: (a) bound, and (b) imagined. Among them, (a) the bound one is when the seal is separated into two thunderbolt fists, and it has the characteristic of such seals as that of highest enlightenment (*paramabodhi*). (b) the imagined one is the four-mouthed thunderbolt imagined in one’s own heart, whose shape teaches that at the time of evoking any particular deity all the latter’s marvellous actions pervade intrinsic nature” (las kyi phyag rgya ni lha rnams kyi spyod paḥi tshul bstan pa ste / de la yaṇ gñis te / ḥchiṇ ba daṇ / bsam paḥo / de la ḥchiṇ ba ni phyag rgya rdo rje khu tshur gñis su phral ba daṇ / byaṇ chub mchog gi phyag rgya la sogs paḥi mtshan ūid do / bsam pa ni lha gaṇ yaṇ ruṇ ba dag bsgrub paḥi tshe phrin las thams cad ni raṇ bžin kun las khyab par bstan paḥi ūo bo rdo rje kha bži pa raṇ gi sñiṇ gar bsam mo).

/ sbyaṇ bya gžiḥi phyag rgya la tha mal gyi lus yid ḥag de dag gi bya ba bži rim pa ltar phyag chen / dam rgya / chos rgya / las rgya daṇ bžiḥi sbyaṇ gžiḥi gtso bo yin no /

/ yaṇ ḥdod chags že sdaṇ gti mug ser sna bži rim pa ltar phyag chen sogs bžiḥi sbyaṇ gžir sbyor te / deḥi rgyu mtshan ni / goṇ du ḥdod chags šas che ba sogs kyi gdul bya rigs bži dum bu bžiḥi gdul byar rim pa ltar sbyar žiṇ / dum bu bži daṇ phyag rgya bži rim pa bžin du sbyar nas bṣad paḥi don gyis so /

/ yaṇ sa chu me rluṇ gi khams bžiḥi sbyaṇ gžir rim pa bžin sbyor te / deḥi rgyu mtshan ni / phyag rgya bži dum bu bžiḥi rigs daṇ sbyor žiṇ / rigs bži po sa khams rnam par dag pa rnam snaṇ / chu khams rnam par dag pa mi bskyod pa / me khams rnam par dag pa ḥod dpag med / rluṇ khams rnam par dag pa don grub yin paḥi don gyis so /

/ sbyoṇ byed lam gyi phyag rgya la dum bu bži daṇ phyag rgya bži sbyor te / dum bu daṇ po nas bstan paḥi lam rnams sku phyag rgya chen poḥi lam gtso che / gñis pa nas bstan paḥi lam rnams thugs dam tshig gi phyag rgyahi lam gtso che / gsum pa nas bstan paḥi lam rnams gsuṇ chos kyi phyag rgyahi lam gtso che / bži pa nas bstan paḥi lam rnams hphrin las las kyi phyag rgyahi lam gtso che bahi don gyis so /

/ yaṇ dum bu re reḥi dkyil ḥkhor chen po nas bstan paḥi tiṇ ne ḥdzin gsum la sogs paḥi lam rnams sku phyag rgya chen poḥi lam gtso che žiṇ / de bžin du gzuṇs dkyil daṇ / chos dkyil daṇ / las dkyil gsum gyi skabs nas bstan paḥi lam rnams rim pa ltar thugs dam rgya daṇ gsuṇ chos rgya daṇ hphrin las las kyi phyag rgya gsum re reḥi lam gtso che bahi phyir rim pa bžin sbyar ro /

²⁶ The correspondences here can be tabulated as follows:

	Seal	Path of action	Person's Consciousness	Elements
1.	Great Seal	body	lust	earth
2.	Symbolic Seal	mind	hatred	water
3.	Law Seal	voice	delusion	fire
4.	Action Seal	conduct of body, mind, and voice	avarice	wind

²⁷ The correspondences here can be tabulated as follows:

	Maṇḍala	Seal	Object Symbolized	External Symbolizer	Internal Symbolizer
1.	Great (<i>mahā</i>)	Great Seal of Body	Form of deity's Body	Hand gesture	Identification of oneself and deity
2.	Memory (<i>dhāraṇī</i>)	Symbolic Seal of Mind	Knowledge of Deity's Mind	Hand symbol	Identification with Deity and with his Knowledge
3.	Law (<i>dharma</i>)	Law Seal of Speech	Voice Ele- gancies of	Syllables imagined in	Identification with deity,

The sphere of purification²⁶

In regard to the Seal of the sphere of purification, the ordinary body, mind, voice, and their conduct are, in that order, the chief spheres of purification for the Great Seal, Symbolic Seal, Law Seal, and Action Seal.

Moreover, lust, hatred, delusion, and avarice are, in that order, correlated with the spheres of purification for the four Seals, beginning with the Great Seal. The reason for that is as follows: previously the candidates with preponderance of lust, etc., were correlated in sequence as candidates of the four sections of the four Families, and the four sections and the four seals were set in correspondence in the proper order.

Again, the four elements, earth, water, fire, and wind, are correlated in that order with the spheres of purification. The reason for that is as follows: the four Seals have been placed in correspondence with the Families of the four sections; and in those four Families, Vairocana is the perfect purity of earth, Akṣobhya the perfect purity of water, Amitābha the perfect purity of fire, and Amoghasiddhi the perfect purity of wind.

The path of purification²⁷

In regard to the Seal of the path of purification, the four sections are correlated to the four seals: among the paths taught in the first section, the chief is the path of the Great Seal of Body; among the paths taught in the second section, the chief is the path of Symbolic Seal of Mind; among the paths taught in the third section, the chief is the path of the Law Seal of Speech; among the path taught in the fourth section, the chief is the path of the Action Seal of Marvellous Action.

Furthermore, among the paths beginning with the three *samādhis* shown in the *mahā-maṇḍala* of each section, the chief is the path of the Great Seal of Body. In the same way, among the paths showing [those *samādhis*] in the phases of the *dhāraṇī-maṇḍala*, the *dharma-maṇḍala*, and the *karma-maṇḍala*, the chief paths, respectively, are those of the Symbolic Seal of Mind, the Law Seal of Speech, and the Action Seal of Marvellous Action. Therefore, those [Seals] are correlated in the given order.

		Deity	Deity's body	and array of interior syllables
4. Action (<i>karma</i>)	Action Seal of Wondrous Action	(not stated)	(not stated)	(not stated)

/ dkyil ḥkhor bži po re reḥi rnam snañ la sogs paḥi lha re re la yañ phyag rgya bžiḥi rgyas ḥdebs paḥi phyag rgya re re la yañ mtshon byaḥi don dañ / mtshon byed kyi phyag rgya gñis gñis / mtshon byed kyi phyag rgya la yañ phyiḥi mtshon byed kyi phyag rgya dañ / nañ gi mtshon byed kyi phyag rgya gñis su phye bas gsum gsum yod de /

/ de la phyag rgya chen po la rnam snañ la sogs pa lha de dañ / deḥi skuḥi gzugs kyi rnam pa ni mtshon byaḥi don no / sku deḥi rañ bžin du bžugs paḥi rnam pa dañ mthun par bcas paḥi lag paḥi ḥdu byed ni mtshon byed phyiḥi phyag rgyaḥo / de dañ dus mñam du bdag ñid lha de dañ deḥi skur gsal bar dmigs pa ni mtshon byed nañ gi phyag rgyaḥo /

/ dam tshig gi phyag rgya la lha de dañ deḥi thugs rnam par mi rtog paḥi ye śes phyag mtshan gyi rnam par śar bar bsam pa ni mtshon byaḥi don no / de dañ rnam pa mthun par bcas paḥi lag paḥi ḥdu byed ni mtshon byed phyiḥi phyag rgyaḥo / de dañ dus mñam du rañ ñid lha de dañ der bsgoms paḥi rnam par mi rtog paḥi ye śes phyag mtshan gyi rnam par śar bar bsam pa ni mtshon byed nañ gi phyag rgyaḥo /

/ chos kyi phyag rgya la lha de dañ deḥi chos phuṇ brgyan khri bži stoṇ ston paḥi gsuṇ dbyaṇs yan lag drug cu ni mtshon byaḥi don no / lha de dañ der bsgoms paḥi lce dañ lkog ma la sogs paḥi gnas rnams su yi ge dgod pa ni mtshon byed phyiḥi phyag rgyaḥo / rañ lha de dañ der gsal baḥi gsuṇ yig ḥbruḥi rnam par śar bar bsam pa ni mtshon byed nañ gi phyag rgyaḥo /

/ sbyaṇs pa ḥbras buḥi phyag rgya la ḥbras buḥi skabs kyi sku dañ thugs dañ gsuṇ dañ ḥphrin las te bži dañ / phyag chen sogs bži rim pa bžin sbyor ba dañ / yañ ye śes bži dañ phyag rgya bži rim pa bžin sbyor te / deḥi rgyu mtshan ye śes bži dañ dum bu bži sbyar zīñ dum bu bži dañ phyag rgya bži sbyar baḥi don gyis so / yañ sku bži dañ phyag rgya bži rim pa bžin sbyor te / deḥi rgyu mtshan yañ sku bži dañ dum bu bži sbyar zīñ dum bu bži dañ phyag rgya bži sbyar baḥi don gyis so /

²⁸ The correspondences here can be tabulated as follows:

	Blessing and Seal	Body	Knowledge	Bodhisattva activity
1.	Body and Great Seal	Svabhāva	Mirror-like	bodhicitta
2.	Mind and Symbolic Seal	Vipāka	Equality	dāna-pāramitā
3.	Speech and Law Seal	Sambhoga	Discriminative	prajña-pāramitā
4.	Wondrous Action and the Action Seal	Nirmāṇa	Procedure of Duty	viryā-pāramitā

Again, for each deity, beginning with Vairocana, of each of the four *mandalas*, one executes the seals of the four Seals; and for each seal there are the symbolized object and the seal of the symbolizing agent. The seal of the symbolizing agent is, in turn, divided into the seal of the external symbolizing agent and the seal of the internal symbolizing agent. Hence, there are three for each [namely, the symbolized object and the seals of the external and internal symbolizing agent].

In the case of the Great Seal, the symbolized object is the deity, Vairocana and so on, and the aspect of his bodily form. The seal of the external symbolizing agent is the hand gesture (**saṃskāra*) executed in conformity with the aspect in which his body abides naturally. The seal of the internal symbolizing agent, simultaneous with that [seal of the external symbolizing agent], is the vivid visualization of oneself as that deity and as his body.

In the case of the Symbolic Seal, the symbolized object is the deity and the non-discursive knowledge of his Mind, imagined to arise as hand symbols (*hasta-cihna*) [as, e.g., thunderbolt (*vajra*), noose (*pāśa*), etc.]. The seal of the external symbolizing agent is the hand gesture executed in conformity with that [hand symbol]. The seal of the internal symbolizing agent, simultaneous with that, is the contemplation of oneself as the deity and the non-discursive knowledge in him, imagined to arise as hand symbols.

In the case of the Law Seal, the symbolized object is the deity and his sixty elegancies of voice which express the 84,000 doctrines (*dharma*). The seal of the external symbolizing agent is the deity and the arrangement of syllables contemplated in him in such places as the tongue and throat. The seal of the internal symbolizing agent is imagining oneself as the deity and (imagining) the arising in him of vivid phonemes.

The fruit of purification²⁸

In regard to the Seal of the fruit of purification, one correlates the Body, Mind, Speech, and Marvellous Action of the fruitional phase in regular order with the four Seals beginning with the Great Seal. Moreover, one correlates the four Knowledges (*jñāna*) with the four Seals in regular order, for the reason that the four Knowledges are correlated with the four sections and the four sections are correlated with the four Seals. Furthermore, the four Bodies and the four Seals are correlated in regular order, for the reason that the four Bodies are correlated with the four sections and the four sections are correlated with the four Seals.

/ gsum pa ni / dam tshig pa bskyed pa la ye śes pa bcug nas de la phyag rgya bžiḥi rgyas ḥdebs pa yin gyi / dam tshig pa rkyañ pa dañ / ye śes pa rkyañ pa gañ ruñ re re la ma yin te / phyag rgya bžiḥi rgyas btab paḥi don ni ye śes paḥi sku gsuñ thugs mdzad pa bži dañ dam tshig paḥi sku gsuñ thugs mdzad pa bži bsres nas dbyer mi phyed par byed pa yin pa la / gañ ruñ re re pa la bsre rgyu med paḥi phyir te / bdag bskyed mdun bskyed gñis ka la ḥdraḥo /

/ de ltar yin par dpal mchog las / gañ la gañ gi rgyas btab pa / de ni de yi rañ bžin ūid / ces pa dañ / rtse mo las / kun gyi goñ maḥam ḥog ma yi / ūi tshe ba de spañ bar bya / ūes kun gyi goñ ma ye śes pa dañ / ḥog ma dam tshig pa ūi tshe ba ste phyogs re la rgyas ḥdebs pa spañ bar gsuñs so /

/ de la slob dpon kun dgaḥ sñiñ poḥi lugs la / dam rgya / chos rgya las rgya / phyag chen gyi rim pas bya bar bžed do / slob dpon sañ rgyas gsan̄ ba dañ sā-kya gñen gyis kyi lugs la / phyag chen dam rgya las rgya chos rgyaḥi rim pas bya bar bžed kyi / slob dpon de gñis kyi bžed pa sña rabs pa mañ pos brjod pa ni de gñis kyi bžed pa ma go bar snañ no /

/ kha cig na re / slob dpon de gñis kyi bžed pa mi ḥthad de / stod ḥgrel las / dam tshig gi phyag rgyas bsgrubs / chos kyi phyag rgyas bkod / las kyi phyag rgyas ḥphrin las la sbyar / phyag rgya chen pos rab tu gnas paḥi tshul gyis bžad par bya bar gsuñs paḥi phyir / ūes pa dañ / lha re re

²⁹ This half-verse was translated with the help of Ānandagarbha's voluminous commentary, Toh. 2512, *Śrī-Paramādiṭkā*, in which the exact citation was once located (probably in Derge Tanjur, *Rgyud*, Vol. I) but folio reference later lost. Our notes do show a similar verse of the *Śrī-Paramādya* (Toh. 488) at Derge *Rgyud ḥbum*, Vol. Ta, 241a-7: / lhag paḥi lha ni gañ gañ gis / phyag rgya gañ dañ gañ ḥchiñ ba / de dañ de yi rnal ḥbyor gyis / phyag rgya de dañ de sbyor bya /. This is commented upon by Ānandagarbha in Vol. I, 90b-2, ff., where *lhag paḥi lha* is expanded to *rañ gi lhag paḥi lha* ("one's own presiding deity") and identified with the *jñānasattva* (*ye śes sems dpah*). It appears that *adhideva* (*lhag paḥi lha*) was the principal word in the *āgama* literature of these Tantras to become glossed later on as *jñānasattva*.

³⁰ Here the 'latter' is the *yogin* identified with the Symbolic Being. The *yogin* has no 'own-being' or 'self-existence' (*svabhāva*): it belongs to the *adhideva* or Knowledge Being. We find a similar idea in the Anuttara-yoga-tantra when the five Buddhas are equated with the five personality aggregates (*skandha*) as their 'intrinsic nature' (*svabhāva*), while Buddhism declares that the five personality aggregates are devoid of intrinsic nature (*niḥsvabhāvata*). Buddhaghosa differentiates the Knowledge Being and the Symbolic Being as follows in his *Avatāra*, 7b-1, ff.: "Furthermore, all those are of two kinds: (a) the self-existent (*svabhāvin*) discerned as deity, (b) those discerned by persons pledged (**samayin*) [to them]. Among those, (a) the ones discerned as deity are any ones discerned as having attributes (*nimitta*) manifested by the deities, or as having the shape of a deity, or as fashioned congruently with the latter's parts. (b) The ones discerned by persons pledged [to them] are any ones imagined as arising from the body of a deity and as having the shape of a deity which the pledged person has generated in conformity with that [body of a deity], or imagined congruently with

(3) SEQUENCE

One generates the Symbolic Being (*samaya-sattva*) and draws in the Knowledge Being (*jñāna-sattva*), then applies the seals of the four Seals, but not if there is only the Symbolic Being or only the Knowledge Being. The purpose of executing the seals of the four Seals is to merge and unify the Body, Speech, Mind, and Acts of the Knowledge Being with the body, speech, mind, and acts of the Symbolic Being. There would be no foundation for merger if either were present by itself. This is comparable to having both Self Generation and Generation in Front [in the Kriyā and Caryā Tantras].

That situation is referred to by the *Paramādya* (Toh. 488) when it says:²⁹

Whichever [*adhideva* = *iṣṭadevatā* ‘over-lord’] is impressed by someone’s seal,

The former is the latter’s Self-existence;³⁰

and by the *Vajraśekhara* (Toh. 480) when it says:

One should avoid the extreme of

Either ‘the uppermost’ or ‘the lower’.

Here ‘the uppermost’ is the Knowledge Being; ‘the lower’ is the Symbolic Being. One should avoid applying the seal to an extreme, i.e., to a single side.

The school of Ānandagarbha maintains that they are to be made in the sequence, Symbolic Seal, Law Seal, Action Seal, and Great Seal. The school of the two *ācāryas* Buddhaguhya and Śākyamitra maintains that they are to be made in the sequence, Great Seal, Symbolic Seal, Action Seal, and Law Seal. The thesis of the latter two *ācāryas* has been discussed by many past teachers, but the thesis was not understood.

Some assert that what is maintained by the two *ācāryas* [i.e. Buddhaguhya and Śākyamitra] is untenable, because the “Super-commentary” (T. *stod hgrel*, Toh. 2510, Ānandagarbha’s *Vyākhyā* on the *Tattvasaṃgraha*) sets forth that one accomplishes with the Symbolic Seal, arranges with the Law Seal, attends to marvellous action with the Action Seal, and stabilizes in the manner of consecration (*pratiṣṭhā*) with the Great

the latter’s parts” (de dag thams cad kyañ rnam pa gñis te / lhar brtag pahi rañ bžin dañ / dam tshig can kyi skye bos brtags paḥo / de laelha rnams kyis sprul pahi mtshan mar gyur pa gañ yin pa ḥam gañ lhahi no bo ñid dam / dehi cha śas su bye brag med par byas te brtag pa de ni lhar brtags paḥo / gañ yañ lhahi lus las / de dañ rjes su mthun par dam tshig can gyis bskyed pahi lhahi no bo ñid dam / dehi cha śas su bye brag med par mos pa de ni dam tshig can gyi skye bos brtags par grags so). The idea seems to be that the Knowledge Being is a veritable manifestation of the self-existent Buddhas, or of tenth stage Bodhisattvas such as Mañjuśrī, while the Symbolic Being is the imaginary deity which the yogin generates himself into.

yañ phyag rgya bñ dañ / dgug gžug bciñ dbañ du bya ba ste bñ dañ / dbañ bskur dañ / byin brlab gñis / tiñ ne hñdzin dañ mchod pa gñis / phyag rgya dañ sñiñ po gñis / shags dañ rig pa gñis te / sgo bcu drug bcu drug gi sgo nas bskyed dgos pa la / slob dpon de gñis kyi lugs de la sgo bcu drug ma tshañ bahi phyir / žes zer ro /

/ de ni mi hñthad de / dam tshig gi phyag rgyas bsgrubs / žes sogs kyi don hñdi yin pas go rim pa hñdi ltar ñes dgos pañi rgyu mtshan hñdi yin / žes bñsad pa mi snañ bas / slob dpon de gñis kyi lugs mi hñthad de / kun dgañ sñiñ po dañ mi mthun pañi phyir / žes par soñ nas snañ bas / ho na kun dgañ sñiñ poñi lugs de yañ mi hñthad de / sañs rgyas gsañ ba dañ mi mthun pañi phyir / žes smras na ci zer / slob dpon de gñis kyi lugs ltar

³¹ The sixteen ancillaries are listed by Ānandagarbha in his “Supercommentary”, *Derge Tanjur Rgyud*, Vol. Li, 117a-1, 2, 3.

³² A concise Sanskrit version of the fourfold process is found in the *Sādhana-mälā*, No. 110, p. 230, last line to 231.1: Om vajrāñkuśī ākarṣaya Jah, Om vajrapāśī praveṣaya Hūṁ, Om vajrasphoṭa bandhaya Vam, Om vajrāvēśe vaśikuru Hoḥ. “Om, May the diamond hook attract, Jah!” “Om, May the diamond noose draw in, Hūṁ!” “Om, May the diamond chain tie, Vam!” “Om, May the diamond bell subdue, Hoḥ!”

³³ *Avatāra-vyākh.*, 98b-1, 2: “Attracting is the invitation by offerings. There are two kinds: invitation from the Dharmadhātu Palace of Akaññha, and attraction from the worldly realms of the ten quarters” (dgug pa ni mchod ciñ spyan drañs pa ste / de la yañ gñis te hog min gyi gnas chos kyi dbyiñs kyi pho brañ nas spyan drañ ba dañ / phyogs bcuhi hñjig rten gyi khams nas dgug paho).

³⁴ *Avatāra-vyākh.*, 98b-2, 3: “Drawing in is of three kinds: (1) the merging of the two *mañḍalas* [of residence and residents] by drawing into the image *mañḍala* and drawing into the retinue; (2) the merging of the two *sattvas* [the yogin and pledged deity] by drawing into the Symbolic Being; (3) the descent of the Knowledge Being by drawing into the disciple who is a fitting vessel” (gžug pa la yañ gsum ste gzugs brñan gyi dkyil hñkhor du gžug pa la / hñkhor du gžug pa dkyil hñkhor rnam pa gñis gcig tu bya ba dañ / dam tshig sems dpañ la bcug nas sems dpañ rnam gñis gcig tu bya ba dañ / snod du gyur pahi slob ma la bcug nas ye šes dbab par bya bañō).

³⁵ *Avatāra-vyākh.*, 98b-3: “Tying means binding so there is no distinction between the evoker and the thing evoked” (bciñ ba ni sgrub pa dañ bsgrub bya ba gñis tha mi dad par bciñ bañō).

³⁶ *Avatāra-vyākh.*, 98b-3: “Subduing means making (them) rejoice, pleasing (them)” (dbañ du bya ba ni dgyes pa bsgrub pa ste mñes pa bya bañō).

³⁷ *Avatāra-vyākh.*, 95b-5, ff.: “Initiation is the means of attaining power over all nature. There are two kinds: (1) Initiation (just) for the sake of conferring; (2) initiation for the purpose of generating the power. Among those, (1) means the Buddhas Bhagavats, who have exhausted the Knowable (*jñeyā*) and attained the ultimate of merit (*guna*); in order that they may be honored by other [Buddhas] they are initiated with the flower garland, the jewel garland, and so on. (2) means the Bodhisattvas, who as yet have not exhausted the Knowable and attained the ultimate of merit; in order that they may exhaust the Knowable and attain the ultimate of merit, they are initiated by the five Families with the diadem and other [initiations] representing the five knowledges...” (dbañ bskur ba ni thams cad kyi bdag ñid la dbañ thob par bya bahi thabs su gyur pa ste / de yañ gñis te / bskur bahi don du dbañ bskur ba dañ / mthu bskyed pañi phyir dbañ bskur bañō / de la sañs rgyas bcom ldan hñdas rnam ni šes

Seal; and that, moreover, each deity must be evoked by way of all sixteen ways:³¹ the four Seals; the fourfold process³² of ‘attracting’ (*ākarṣaṇa*),³³ ‘drawing in’ (*praveṣaṇa*),³⁴ ‘tying’ (*bandhana*),³⁵ and ‘subduing’ (*vaśikāra*);³⁶ both Initiation (*abhiṣeka*)³⁷ and Blessing (*adhiṣṭhāna*);³⁸ both ‘profound concentration’ (*samādhi*) and ‘offering’ (*pūjā*); both ‘seal’ (*mudrā*) and ‘heart’ (*hrdaya*);³⁹ and both ‘incantation’ (*mantra*) and ‘wisdom’ (*vidyā*). Then they assert that the position of the two *ācāryas* is untenable because the sixteen ways are not complete [in their system].

Those assertions [themselves] are untenable. When the remarks, “one accomplishes with the Symbolic Seal”, and so forth, were made, they were not attended with explanations of the type, “This is the meaning of those statements”, or, “This is the reason why there must necessarily be such a sequence.” Hence, if it is reasonable to say that the position of the two *ācāryas* is untenable because it is inconsistent with that of Ānandagarbha, we may as well say that the position of Ānandagarbha is untenable because it is inconsistent with that of the two *ācā-*

bya rdzogs śiñ yon tan mthar phyin pa yin pas de dag la ni gžan gyis mchod pahi phyir me tog gi phreñ ba dañ / rin po chehi phreñ ba la sogs pas dbañ bskur baḥo / byañ chub sems dpaḥ rnams ni da duñ du śes bya ma rdzogs śiñ yon tan gyi rnam pa mthar ma phyin pas de dag ni śes bya dañ yon tan rdzogs śiñ mthar phyin par bya bahi phyir / rigs lñas ye śes lñahi dbu rgyan la sogs pa dbañ bskur baham / ...).

³⁸ *Avatāra-vyākh.*, 95b-2, 3: “Blessing is the means of fulfilling all wishes accordingly. There are two kinds: blessing of intrinsic nature and blessing with power [in the latter case, e.g. when one is empowered by the Buddha for a supernormal function]. As to the rite for gaining blessing-whatever the deity one wishes to contemplate, or with conviction toward which one has contemplated, one vividly contemplates the latter’s body as the Great Seal, and by descent of the Knowledge Being, and so on, stations the deity...” (byin gyis brlabs pa ni gañ ltar ḥdod pa de bžin bya bahi thabs te / de la yañ gñis te / rañ bžin byin gyis brlabs pa dañ / mthus byin gyis brlabs paḥo / byin gyis brlab par bya bahi cho ga ni bdag lha gañ bsgom par ḥdod paḥam / gañ la mos śiñ goms par gyur pa dehi sku phyag rgya chen por gsal bar bsgoms nas ye śes dbab pa la sogs pa lha gnas par byas nas...). The passage continues with quotation of a verse from the Continuation Tantra involving the seal of Vajradhātviśvara and blessing at the heart, *ūrñākoṣa* (between the eyebrows), neck, and crown of head; blessing at those four places is also discussed in Ānandagarbha’s “Super-commentary” (Toh. 2510), Vol. Śi, 197a.

³⁹ *Avatāra-vyākh.*, 93b-7, f.: “Heart is of two kinds: with attributes and without attributes (*sanimitta* and *animitta*). The one without attributes means the Dharmakāya; it is also referred to as the highly secret nature, with meaning of the universal essence. The one with attributes is said to be the eleven ‘heart [incantations]’ of the various Families, and so on, as the case may be...” (de la śiñ po žes bya ba ni rnam pa gñis te / mtshan ma yod pa dañ / mtshan ma med paḥo / de la mtshan ma med pa ni chos kyi sku la bya ste / de ni thams cad kyi śiñ poḥi don śin tu gsañ bar gyur pahi no bo de la yañ de skad brjod do / mtshan ma yod pa ni rigs so soḥi śiñ po bcu gcig pa la sogs par gsuñs pa gañ yañ ruñ ba dag go / ...).

byas na sgo bcu drug ma tshañ bañi rgyu mtshan yañ smra dgos so /
 / ho na khyed rañ gi lugs la slob dpon de gñis kyi bñed pa ji ltar yin
 ze na / dbu ma la hñjug pa las / sems hgags pas de sku yis mñon sum
 mdzod / ces gsuñs pañi don dañ mthun par / chos kyi sku de loñs spyod
 rdzogs pañi skuhi rten la mñon du mdzad dgos pas sku phyag rgya chen
 poñi rgyas hñdebs dañ por byed / chos sku mñon du ma mdzad par hñphrin
 las hñbad med lhun grub mi hñbyuñ bas / dam rgya dus gñis par byed /
 chos sku mñon du mdzad nas hñphrin las hñbad med lhun grub hñbyuñ
 bas / dam rgyañi rjes su las rgya byed / gsuñ dbyañs yan lag drug cus
 chos ston pa ñid hñphrin las kyi gtso bo yin pas las rgyañi rjes la chos
 rgyañi hñdebs byed pa yin no /

/ yañ ho na khyed kyi lugs la slob dpon kun dgañ sñiñ poñi bñed pa
 ji ltar ze na / dam tshig gi phyag rgyas rañ dañ lha gñis su med par sñar
 ma grub pa gsar du bsgrubs nas de kho na ñid kyi don la mñam par hñjog
 pa yin pas / dam rgya dañ por byed / de kho na ñid kyi don la rtse gcig
 tu mñam par hñjog pa dañ / ñag nus pa mthu can du gyur pa med par hñjig
 rten las hñdas pañi lha hñphrin las la bskul mi nus pas / chos rgya dus gñis
 par byed / thugs de kho na ñid la mñam par gñzag ciñ ñag nus pa mthu
 can grub nas hñphrin las la sbyor bas / las rgya dus gsum par byed / phyag
 rgya chen po nas rañ dañ lha gñis su med par grub zin gyi don la rab tu
 gnas pañi tshul gyis mñam par gñzag par bya ba yin pa la sñon du gñis su
 med par ma grub par gñis su med pañi don la mñam par hñjog pa mi hoñ
 bas phyag rgya chen poñi rgyas hñdebs rjes la byed par bstan pa yin no /

/ ho na rañ lugs de gñis gañ byed zer na / gañ byas kyan chog go / ho
 na kyan dkyil chog rdo rje hñbyuñ ba la brten nas byed na / slob dpon
 kun sñiñ gi lugs ñid byed dgos so /

ryas. Furthermore, we should give as a reason that if one does it according to the position of those two *ācāryas*, the sixteen ways are *not* complete.

[Suppose it be asked:] "Then, what is the position in your own school regarding the thesis of those two *ācāryas*?" It is consistent with the remark in the *Madhyamakāvatāra* [of Candrakīrti], "The one whose mind is thwarted must do it in immediacy with the body." Thus, the Dharma-kāya must be realized in immediacy on the foundation of the Sambhoga-kāya. For this reason, one performs first the seal execution of the Great Seal of Body. When the Dharma-kāya is not realized in immediacy, there is no effortless and spontaneous origination of Marvellous Action. For this reason, one performs second the Symbolic Seal. When the Dharma-kāya is realized in immediacy, there is effortless and spontaneous origination of Marvellous Action. For this reason, after the Symbolic Seal one performs the Action Seal. The teaching of the Law by means of the sixty elegancies of voice is the chief of Marvellous Actions. For this reason, after the Action Seal one performs the seal execution of the Law Seal.

[Suppose it be asked:] "This being so, what is the position in your school regarding the thesis of Ānandagarbha?" When one newly accomplishes what has not been previously accomplished — namely, non-duality between oneself and the god by means of the Symbolic Seal, he is equipoised one-pointedly on the meaning of reality. For this reason, one performs first the Symbolic Seal. If one is equipoised one-pointedly on the meaning of reality, but cannot lend power to his voice, he is unable to exhort the supra-mundane deity to Marvellous Action. For this reason, one performs second the Law Seal. When one's mind is equipoised on reality and one is able to lend power to his voice, he [the deity] attends to Marvellous Action. For this reason, one performs third the Action Seal. When one has consummated non-duality of oneself and the god by way of the Great Seal, he is equipoised by means of staying in the meaning; but when one has not completed first the non-duality, he is not equipoised in the meaning of non-duality. For this reason, it is taught that one performs next the seal execution of the Great Seal.

[Suppose it be asked:] "Well now, in your own school which of the two is followed?" Either of them. However, if one takes recourse to the *Mandalavidhisarvavajrodaya* (Toh. 2516, by Ānandagarbha), he must perform according to the position of *ācārya* Ānandagarbha.

/ bži pa ni / dgos paḥi gtso bo ni tha mal paḥi lus ṇag yid gsum bya
ba dañ bcas pa bži / rgyal baḥi sku gsuṇ thugs ḥphrin las dañ bcas pa
bžir bsgyur baḥo /

/ lña pa ni / de la phyag rgya ḥbyuṇ baḥi rgyu / phyag rgya rañ gi ḥo
bo ḥchaḥ baḥi cho ga / ḥgrub paḥi rgyu / grub pa dbañ du ḥgyur baḥi
rgyu dañ bži las /

/ ḥbyuṇ baḥi rgyu ni dam rgyaḥi phyag rgya thams cad rdo rje bsdams
pa las ḥbyuṇ bar rgyud las bṣad pa la / kha cig gis a-va-tā-ra dañ ko-sa-
laḥi rgyan gñis las / rdo rje bsdams pa phyag rgya thams cad kyi rgyu
yin par bṣad ciñ / de brgyud rgyu la dgoṇs / slob dpon kun sñiñ gis rgyu
yin pas ma khyab par bṣad de / dños rgyu la dgoṇs pa yin zer nas / dañ
por rdo rje bsdams pa bcas te / de las rnam snañ gi dam rgya ḥchaḥ /
deḥi rdo rje bsdams pa dañ po bcas pa de ma bkrol bar rnam snañ gi
dam rgya las lha gžan gyi dam rgya ḥchaḥ / de las yañ gžan gyi rim pa
ltar ḥchaḥ bar byed pa mi ḥthad de / rgyud dañ rdo rje ḥbyuṇ ba gñis
ka las / dam tshig gi phyag rgya thams cad ni / rdo rje bsdams pa las
ḥbyuṇ bas na / žes gsuṇs pa dañ / rdo rje bsdams pa dañ bcas nas / žes
pa dam rgya thams cad kyi mgor sbyar rgyu yin paḥi phyir ro /

/ kha cig va-jra-sa-tva / žes pas rdo rje bsdams pa bcas la / des mig
byin gyis brlabs te / žes zer ba mi ḥthad de / va-jra-sa-tva žes pa mig
byin gyis rlob paḥi sñags ma yin gyi / rdo rje bsdams pa bcaḥ baḥi sñags
yin paḥi phyir ro / rdo rje ḥbyuṇ ba las / ba-dzra-dri-ḍha-tiṣṭa žes pa
mig byin gyis rlob paḥi sñags su gsuṇs pa yin no / des na dam rgya thams
cad la re reḥi sñon du rdo rje bsdams pa re re bcaḥ mi dgos na ba-dzra-
sa-tva žes paḥi sñags kyañ re re la re re brjod mi dgos par ḥgyur ro / deḥi
phyir ba-dzra-sa-tva žes pas rdo rje bsdams pa bcas la / ba-dzra-dṛ-ḍha-

⁴⁰ It is with some reluctance that the four Aristotelian causes are employed to translate the four Tibetan expressions; still literal translations from the Tibetan would have conveyed little sense in these contexts. It is an open problem as to why the four causes so well known from Greek philosophy should have served so aptly in translating these expressions.

⁴¹ The *dhāraṇī* as found in Mkhās grub rje's text is obviously a corruption. The correction *vajradṛṣṭi* is based upon this passage of Ānandagarbha's *Vajrasattvodaya* (Toh. 2517), Ku, 56a-6, f.: "Then he disposes [the *dhāraṇī*] *vajradṛṣṭi* (O, diamond sight!) in the two eyes; and having tied the Symbolic Seal of the Bhagavat, he mutters '*vajrasattvadṛṣṭya*' and sees that Knowledge Being. Then, to contemplate [that Being] within one's own body, muttering Jaḥ, Hūṇi, Vaṇi, Hoh, he manages [respectively] to attract, draw in, tie, and subdue [the Knowledge Being]" (de nas vajradṛṣṭi žes bya
ba mig gñis su bkod la / bcom Idan ḥdas kyi dam tshig gi phyag rgya bciṇs nas /
vajrasatvadṛṣṭya žes brjod de / ye šes sems dpah de mthoṇ nas / rañ gi lus la rab tu
bsgom / jaḥ hūṇi baṇi hoḥ bkug ciñ bcug la bciñ ba dañ / dbañ du byas la bserub
par bya).

(4) REQUIREMENT AND BENEFIT OF SEAL EXECUTION

The chief requirement is that the vulgar body, speech, and mind, together with their conduct, be transmuted into the Buddha's Body, Speech, and Mind, together with their Marvellous Action.

(5) METHOD OF SEAL EXECUTION

[For each seal] there are four [causes]: the 'efficient cause' of the seal, the 'formal cause' (*svarūpa*) of the seal and the rite of executing it, the 'material cause', and the 'final cause'.⁴⁰

Symbolic Seal

The Tantras teach that the thunderbolt tie (*vajrabandha*) is the 'efficient cause' of all Symbolic Seals. Some persons assert that when the *Avatāra* (Toh. 2501 by Buddhaguhyā) and the *Kosalālaṃkāra* (Toh. 2503 by Śākyamitra) explain the cause of all the seals to be the thunderbolt tie, their purport is the 'remote (or ancestral) cause' (*brgyud rgyu*), disagreeing with the cause as given by Ānandagarbha, whose purport is the 'near (or actual) cause' (*dīnos rgyu*). [Those persons conclude:] Hence, first one executes the thunderbolt tie, then executes the Symbolic Seal of Vairocana; and, without untying the original thunderbolt tie, enacts after the Symbolic Seal of Vairocana the Symbolic Seals of the other deities. It is improper to execute [the seals] in any other sequence, because both the Tantras and the *Vajrodaya* (Toh. 2516) say, "All the Symbolic Seals arise from the thunderbolt tie", and say, "Having executed the thunderbolt tie", thus [positing it] as the cause added at the inception of all Symbolic Seals.

Some persons, while muttering "*Vajrasattva*" execute the thunderbolt tie, and claim that thereby the eyes are blessed (*adhiṣṭhita*). That is not valid, because "*Vajrasattva*" is not a *dhāraṇī* for blessing the eyes, but the *dhāraṇī* for executing the thunderbolt tie. According to the *Vajrodaya*, "*Vajradṛṣṭi*" is the *dhāraṇī* for blessing the eyes.⁴¹ Thus, if it were not necessary to execute a thunderbolt tie before each Symbolic Seal, it would likewise be not necessary to utter each time the *dhāraṇī* "*Vajrasattva*" [but it is necessary]. Therefore, one enacts the thunderbolt tie while muttering "*Vajrasattva*"; and, gazing with the eye of divine knowledge (*jñāna-cakṣus*) which is the eye blessed (or empowered) by muttering "*Vajradṛṣṭi*" one sees with direct perception the Knowledge Being (*jñāna-cattva*) Vairocana dwelling in front. Thereupon, while muttering "*Om*

ti-ṣṭha žes pas mig byin gyis brlabs paḥi ye šes kyi mig gis bltas pas rnam par snañ mdzad ye šes pa mdun na bžugs pa mñion sum du mthoñ bar bas na / de nas Oṃ ba-dzra-dha-tvi-śva-ři žes pas rnam snañ gi dam rgya bcas la / dzaḥ hūm bam hoḥ žes pa bžis rim pa ltar dgug gžug bciñ dbañ du byas nas rañ dañ ye šes pa gñis su med par bya / de' nas ba-dzra-satva žes pas rnam snañ gi rgyab tu ſi maḥi rgyab yol bsam / ba-dzra-satva sa-ma-ya-stvam ā-ham / žes pas rañ ſid ye šes pa dañ gñis su med paḥi bdag ſid du na rgyal bya /

/ de rnams kyi rgyas btab nas / kha cig lha thams cad kyi rgyas btab zin paḥi rjes la lha thams cad kyi thugs kar zla baḥi dkyil ḥkhor gyi steñ du dañ poḥi rdo rje rtse lña ba re re žes zer bar byed do / bsgom don la ni de tsam gyis mi chog ste / rgyas btab zin paḥi rjes thogs ſid du rnam par snañ mdzad kyi thugs rnam par mi rtog paḥi ye šes de ſid zla baḥi steñ du rdo rje dkar po rtse lña baḥi rnam par bsgoms te / de la sems rtse gcig ſid du dmigs nas spyiḥi sñags gsum gsum dañ / rañ rañ gi gsum gsum bzlas te / de la yun riñ du dmigs pa ni phyag rgya ḥgrub paḥi rgyuḥo /

/ de nas rañ gi phuṇ po sogs stoñ pa ſid du rigs pas bśig nas sgom pa ni dbañ du byed paḥi rgyuḥo /

/ chos kyi phyag rgya ḥbyuṇ baḥi rgyu ni brjod pa sgraḥi ḥdu byed do /

/ rgyas ḥdebs paḥi tshul ni lha de dañ deḥi lkog mar hriḥ las padma dmar po ḥdab ma brgyad pa lceḥi phyogs kyi ḥdab ma gcig lcer gyur paḥi steñ du rdo rje dkar po rtse lña pa mchur ſnal pa žig bsam / Oṃ ba-dzra-dzi-hva žes pas byin gyis brlabs la ba-dzra-dzā-na la sogs paḥi rañ rañ gi chos kyi yi ge rnams rdo rjeḥi lte ba la dkris paḥi tshul du bkod la / chos kyi yi ge dag tu brjod pa rnams rgyas ḥdebs paḥi tshul lo /

/ de la lus kyi phyag rgya phyag chen ḥchaḥ ba bu ston rin po che dañ / ri bo dge ldan pa gñis kaḥi phyag len la mdzad pa la / kha cig na re / chos rgya la lus kyi phyag rgya bcaḥ ba gañ nas kyañ bśad pa med zer ro / de ni ſin tu mi ḥthad de / dpal mchog las / lañs paḥam ni ḥdug paḥam /

⁴² The *dhāraṇī* as found in M̄khas grub rje's text is obviously a corruption. He himself pointed out in an earlier chapter that only in the Anuttara-yoga-tantra would Vajradhātvīśvarī (the Queen of the Diamond Realm) be invoked in such a context. Again, Vairocana is certainly the Vajradhātvīśvara.

Vajradhātviśvara" ('Om, the Lord of the Diamond Realm'),⁴² one executes the Symbolic Seal of Vairocana; and muttering "Jah", "Hūm", "Vam", "Hoḥ" in that order, one respectively attracts, draws in, ties, and subdues [the Knowledge Being], bringing about non-duality between oneself and the Knowledge Being. Then, muttering "*Vajrasattva*", one imagines in back of Vairocana a sun halo; and muttering "*Vajrasattva samayas tvam aham*" ('O Vajrasattva, you the symbol am I'), one brings about the 'pride' (*garva*) in oneself that oneself and the Knowledge Being are non-dual.

Some persons who have executed those seals assert that when one has finished executing the seals of all the deities, subsequently, on the moon in the heart of each of the deities there appears a five-pronged 'primordial thunderbolt' (*ādi-vajra*). But that alone does not suffice for the aim of the contemplation. After finishing execution of the seals, one first contemplates on the moon a white five-pronged thunderbolt, representing the non-discursive knowledge which is Vairocana's heart. Dwelling upon it as the sole area of thought, one mutters thrice each general *dhāraṇī* and mutters thrice each special *dhāraṇī*. Dwelling on that for an extended period constitutes the 'material cause' of the seal.

Thereupon, the contemplation which destroys one's personality aggregates (*skandha*) and so forth, by understanding them to be voidness (*śūnyatā*), constitutes the 'final cause'.

Law Seal

The 'efficient cause' of the Law Seal is the instigation (*samskāra* as the *prerana*) of the sounds of the recitation.

The method of casting the seal is as follows: One imagines the deity and in that deity's throat the syllable "Hriḥ", from which arises an eight-petalled red lotus. The single petal in the direction of the tongue changes into a tongue, and upon that there appears a white five-pronged thunderbolt resting on the lip. [The tongue] is blessed by muttering, "Om vajra-jihvā" ('Om, the diamond tongue'). The various individual syllables of the Law (*dharma*), such as "*Vajrajñāna*" ('Diamond Knowledge'), are arranged in a circle on the nave of the thunderbolt. The recitations [of those] as syllables of the Law constitute the method of casting the seal.

Therein lies the procedure of both Bu-ston Rin-po-che and Ri-bo Dge-ldan-pa for executing the Great Seal, which is the Seal of Body. Some [objecting] assert that nowhere is the Law Seal explained as executing the Seal of Body. That [objection] is exceedingly invalid. It is said in the *Paramādya* (Toh. 488):

gañ dag der ni gnas pañam / thams cad rjes chags sbyor ba yis / dños grub thams cad thob par hgyur / žes gsuñs śin / dehi hgrerl par dpal mchog hgrerl chen las / de ñid brjod pas rañ gi lhañi gzugs brñan lañs pañam hñug pa bsgom par byaño / thams cad rjes chags rnal hbyor gyis / žes bya ba ni hdir rañ bñin gyis rnam par dag pañi no bo ñid do / de ltar byas pas ci žig hgrub ce na / dños grub thams cad thob par hgyur / žes bya ba la / rigs thams cad kyi lha rnams kyi chos kyi phyag rgya ni dños grub thams cad de de hgrub par hgyur ro / žes gsuñs te / de ñid brjod pas / žes pa chos kyi yi ge ñag tu brjod pa dañ / rañ gi lha ste / gañ la phyag rgyas gdab par bya bañi lha lañs pañam hñug pa la sogs pañi rnam pa dañ mthun pañi lus kyi rnam hgyur gyi phyag rgya bcañ ba dañ / sems de kho na ñid kyi don la mñam par bñag pa gsum dus gcig tu tshogs par byed pa ni phyag rgya hbyuñ bañi rgyu yin pa la / phyag chen bcañ ba med na hgrub pañi rgyu ma tshañ bar hgyur bas / hdir phyag chen hchah ba hñog pa śin tu mi rigs so /

/ chos rgya dbañ du hgyur bañi rgyu ni lus lha gañ yin pa dehi rnam par gsal ba dañ / thugs de kho na ñid rtogs pañi don la rtse gcig tu dmigs pañi zab gsal gñis med kyi ñañ las rdo rje dañ bcas pañi lce yar rkan la sbyar nas / de nas rdo rje phra mo nas hbru tsam hphros pa snañi rtse mor bsgoms te / de la reg mthoñ gi mtshan ma byuñ byuñ du bsgoms pas chos rgya la brten nas dños grub śin tu chen po rnams hgrub pa ni chos rgya dbañ du gyur bañi tshad do /

/ las rgya hbyuñ bañi rgyu ni rdo rje khu tshur ro /

/ rgyas hdebs pañi tshul ni gYon pañi rdo rje khu tshur gyi steñ du gYas pañi rdo rje khu tshur bñag la pad skor sñon du hñro bas lha de dañ dehi phyag mtshan med pañi phyag chen hchah ba yin te / rañ rañ gi

⁴³ “Material cause” would be more consistent with the context, esp. the next sentence, as well as with the fact that the “efficient cause” was already explained only in terms of the sounds of the recitation. Hence we assume a text corruption of *hgrub* into *hbyuñ*.

⁴⁴ From the discussion in the *Shags rim*, 103a, it is plain that “tip of nose” does not mean end of nose but root of nose, or point between the eyes, because the tiny thunderbolt is meditatively lifted from the nostril to stand at the tip of the nose (*de nas bteg ste sna khuri nas sna rtser hgrerl ste...*). At the same place Tsot-kha-pa mentions the view of Buddhadhyaya that contemplation of the tiny thunderbolt is attended with *praññayama*.

⁴⁵ *Avatara-vyakh.*, 195a-3: “Regarding the ‘thunderbolt fist’, what teaches the Tathāgatas’ merits of Body, Speech, and Mind assembled together is the thunderbolt fist” (rdo rje khu tshur žes pa ni / de bñin gñegs pa rnams kyi sku gsuñ thugs kyi yon tan gcig tu hñus par bstan pa ni rdo rje khu tshur te). This explanation is suggestive of the fact that the Action Seal represents the wondrous action of Body, Speech, and Mind.

By the *yoga* of complete attraction towards (*anurāga*)
 [the deity],
 Be he standing, or sitting, or just abiding there,
 One obtains all *siddhis*.

On this the *Paramādiṭikā* (Toh. 2512) comments:

While reciting Thatness, one must contemplate the image of one's deity, whether standing or sitting.

"By the *yoga* of complete attraction towards" means here the 'formal cause', intrinsically pure. What is 'materialized' by proceeding that way? "One obtains all *siddhis*"; and the Law Seal of the deities of all the Families 'materializes' all those *siddhis*.

The expression "while reciting Thatness" means vocalizing the syllables of the Law. One executes a seal consisting in an attitude of body conforming to the aspect of the god on whom the seal is to be cast, whether he be standing, sitting, or so on. One equipoises his mind in the meaning of Thatness. The synchronisation of the three is the 'efficient cause' [?]⁴³ of the seal. If the Great Seal were not executed, there would be an incomplete 'material cause'. Consequently, it is most improper to oppose the execution of the Great Seal at this point.

The 'final cause' of the Law Seal is as follows: the body is transfigured into the aspect of the particular god, and the mind is focussed on the sole area of comprehending reality. One contemplates that from the realm of non-duality of the Profound [the mental component] and the Bright [the physical component] the tongue with the thunderbolt touches the upper palate; that thereupon a tiny thunderbolt (*sūksma-vajra*) no bigger than a barley grain stays on the tip of his nose,⁴⁴ which [tiny thunderbolt] one contemplates until he can feel and see it. Thus, by taking recourse to the Law Seal very great *siddhis* are 'materialized', which is the standard for the 'final cause'.

Action Seal

The 'efficient cause' of the Action Seal is the thunderbolt fist (*vajramuṣṭi*).⁴⁵

The method of casting the seal is as follows: one places the right thunderbolt fist on top of the left thunderbolt fist; and, preceding with the 'lotus whirling', executes the Great Seal of the deity and without his hand symbols. One recites [the deity's] own *dhāraṇī*, releases the

sñags brjod la phyag rgya hgrrol ba na se gol gtog ciñ hphrin las mdzad par mos paño /

/ hgrub pañi rgyu ni phyag rgya hchah bañi dus su lha de dañ dehi thugs kar sna tshogs rdo rje re re sgom zin de ñid bya ba sgrub pañi ye ñes kyi ño bor mos paño /

/ dbañ du hgyur bañi rgyu ni lus kyi spyod lam thams cad gar la sogs pas lhas lha mchod pa dañ / ñag gi smra brjod thams cad glu la sogs pañi sgo nas lhas lha mchod pa dañ / bzañ btuñ la sogs pa thams cad kyañ ño bo lha dañ stoñ pa ñid dbyer med pa las rnam pa gzugs sgra la sogs par ñar bar mos nas lhas lha mchod par mos pa rgyun ldan du dran ñes na re bsten nas bsgom pa ste / de ltar bsgoms pas goms pa brtan pa na lus ñag gi spyod lam thams cad kyis lhañi hphrin las hgrub pa na dbañ du gyur paño /

/ phyag chen hbyuñ bañi rgyu ni gtso cher rdo rje khu tshur ro /

/ rgyas hdebs pañi tshul ni rañ bzin du bzung pañi phyag rgya chen po bcañ ba ste / byañ chub mchog gi phyag rgya la sogs paño /

/ hgrub pañi rgyu ni lha de dañ dehi thugs kar dañ poñi rdo rje rtse lña pa re re sgom paño /

/ dbañ du hgyur bañi rgyu ni zab gsal gñis su med pañi lhañi rnal hbyor la brtan pa thob thob tu sgom pa yin te / hdi go sla ba la dgoñs nas dños su ma bñad do /

/ de la rnam snañ gi rgyas hdebs zin nas mi bskyod pañi rgyas hdebs byed na / rañ ñid rnam par snañ mdzad kyi rnam par bsgoms pa ñid kyis byed dam mi bskyod pañi rnam par bsgyur nas byed / dañ po ltar na rnam snañ la rgyas btab par hgyur gyi mi bskyod pa la rgyas btab par mi hgyur ro / gñis pa ltar na ñar gyi mi bskyod pa tshur hphos te ñar kyi reñu mig stoñ par sgom mam / mi bskyod pa gñis sgom pa gañ byed ce na /

seal; and, snapping his fingers, imagines with conviction that he performs the Marvellous Action.

The ‘material cause’ is as follows: At the time of executing the seal, one contemplates the deity and a crossed thunderbolt (*viśva-vajra* or *karma-vajra*) in the deity’s heart, and imagines with conviction that [the crossed thunderbolt] is the essence of the Knowledge of the Procedure of Duty (*kṛtyānuṣṭhāna-jñāna*).

The ‘final cause’ is as follows: one contemplates with conviction that the gods make offering to the gods by means of all sorts of bodily postures (*īryāpatha*), such as dancing; that the gods make offering to the gods by way of all sorts of vocal expressions (*abhilāpana*), such as singing; that even the food, drink, and so forth, are all in essence the indissoluble union of the deities and voidness; and that the various types of action (*karma*) appear in shapes and sounds. And one contemplates with reliance on continual mindfulness and awareness of the conviction that the gods make offering to the gods. When one is firmly habituated in contemplating that way, and when one ‘materializes’ the Marvellous Action of the gods by means of all the attitudes of body and voice, there is the ‘final cause’.

Great Seal

The ‘efficient cause’ of the Great Seal is chiefly the thunderbolt fist.

The method of casting the seal is to enact the Great Seal which abides in self-existence (*svabhāva*). This is such a seal as the one of highest enlightenment (*paramabodhi*).

The ‘material cause’ is the contemplation of those gods and of a five-pronged ‘primordial thunderbolt’ in each of their hearts.

The ‘final cause’ consists in attaining firmness in the deity yoga (*devatā-yoga*) of non-duality of the Profound and the Bright, until contemplating it as attained. As this is easy to comprehend, its purport need not be explicitly explained.

[A Remark on the Procedure]

“After executing the seal of Vairocana, when one is executing the seal of Akṣobhya, does one do that by contemplating oneself in the aspect of Vairocana, or does he do that after transforming himself into Akṣobhya? In the former case, would not the seal be executed on Vairocana and the seal not executed on Akṣobhya? In the latter case, is it that one contemplates Akṣobhya of the East shifting hither, leaving the Eastern Square (*koṣṭhaka*) empty, or does one contemplate two Akṣobhyas?”

/ rañ ñid rnam snañ gi rnam pa las ma gYos par śar gyi mi bskyod pa
ñid kyi phyag rgya ḥchaḥ ba dañ / mi bskyod paḥi ye śes pa mdun bżugs
pa la lta ba dañ / rañ la dgug gżug bciñ dbañ du bya ba rnams byed par
sgom pa yin no / de ltar yañ mi bskyod pa de ye śes pa dañ dbyer med
du ḥdres pas rañ dañ ye śes pa dbyer med du ḥdres par yañ ḥgyur te /
rañ dañ mi bskyod pa rgyud gcig tu sgom pa yin paḥi phyir ro /
/ des rtsa baḥi lha gżan rnams la yañ śes par byaḥo /

Without oneself changing from the aspect of Vairocana, one executes the seal of Akṣobhya of the East, sees the Knowledge Being (*jñāna-sattva*) of Akṣobhya dwelling in front [of himself], and contemplates the deeds of ‘attracting’, ‘drawing in’, ‘tying’, and ‘subduing’ [of that Knowledge Being] in himself. In that way, not only is that Akṣobhya [of the East] indissolubly combined with the Knowledge Being, but also oneself is indissolubly combined with the Knowledge Being, because there is the contemplation that oneself and Akṣobhya have a single ‘mental series (or stream of consciousness)’ (**ekasaṃtāna*, **ekatantra*).

This has to be understood as applying to all the other basic deities as well.

/ ḥdir rnal ḥbyor bla med kyi rnam gžag la / rgyud gñis su dbye ba dañ /
phye ba so sohi don dañ / brjod byaḥi don ūnams su len tshul lo /

/ dañ po ni sdom ḥbyuñ dañ / gur dañ / sañs rgyas thod pa sogs nas
bla med kyi rgyud dbye gžir byas pa la / rnal ḥbyor gyi rgyud dañ / rnal
ḥbyor maḥi rgyud ces pa dañ / dus ḥkhor sogs las / bla med kyi rgyud dbye
gžir byas pa la / thabs rgyud dañ / ūes rab kyi rgyud ces pa dañ / rdo rje
sñiñ po rgyan gyi rgyud sogs nas / mkhaḥ ḥgro phaḥi rgyud dañ / mkhaḥ
ḥgro maḥi rgyud /

/ ces ḥbyuñ ba rnams kyi rnal ḥbyor gyi rgyud dañ / thabs rgyud dañ /
mkhaḥ ḥgro phaḥi rgyud ces pa rnams / don gcig la miñ ḥdogs mi ḥdra
baḥo / yañ rnal ḥbyor maḥi rgyud dañ / ūes rab kyi rgyud dañ / mkhaḥ
ḥgro maḥi rgyud rnams kyañ / don gcig miñ gi rnam grañs yin no /

/ des na bla med dañ yo-ga gñis so sor ma phye bar thun moñ du rnal
ḥbyor gyi rgyud ces pa dañ / bla med kyi rgyud tsam la rnal ḥbyor chen
poḥi rgyud ces ḥbyuñ ba dañ / bla med kyi rgyud dbye gžir byas nas phye
baḥi ya gyal la rnal ḥbyor rgyud / ces ḥbyuñ ba rnams miñ gi tha sñad
ḥdra baḥi don mi ḥdra baḥi khyad par legs par phyed dgos so /

/ gñis pa phye ba so sohi don la / gžan lugs dgag pa dañ rañ lugs bžag
pa gñis /

/ dañ po ni / kha cig na re / bla med kyi rgyud dbye gžir byas nas /

¹ These two parts, constituting the present chapter, are based on Tsoñ-kha-pa's discussion in his *Mthaḥ geod* (Toh. 5284, Ca, 15b-5, ff.).

² For the bracketted *mahā* in [mahā] *yoga-tantra*, cf. Chap. III, note 1, *supra*.

CHAPTER SEVEN

4. FUNDAMENTALS OF THE ANUTTARA-YOGA TANTRA

There are three parts: division into two Tantras; meaning of the several divisions;¹ procedure in the meaning of the subject matter.

a. *Division into two Tantras*

The *Sambarodaya* (Toh. 373), the *Vajrapañjarā* (Toh. 419), the *Buddha-kapāla* (Toh. 424), and other [Anuttara-yoga] Tantras, make a basic division of the Anuttara-yoga Tantra into [*mahā*] *yoga-tantra*² and *yoginī-tantra*. The *Kāla-cakra* (Toh. 362) and others make a basic division of the Anuttara-yoga Tantra into *upāya-tantra* and *prajñā-tantra*. The *Vajrahṛdayālamkāra* (Toh. 451) and others speak of the *dāka-tantra* and the *dākini-tantra*.

Among those expressions, [*mahā*] *yoga-tantra*, *upāya-tantra*, and *dāka-tantra* are different terms with the same meaning. Moreover, *yoginī-tantra*, *prajñā-tantra*, and *dākini-tantra* are also synonymous terms.

Now, that which is held in common between the two Tantras, Yoga and Anuttarayoga, is called the *yoga-tantra*. Peculiar to the Anuttara-yoga is the *mahāyoga-tantra*; and when one makes the basic division in the Anuttara-yoga Tantra, *yoga-tantra* pertains to a single one of the [two] divisions. These expressions present similarities as terms but have different meanings; hence they must be well distinguished.

b. *Meaning of the several divisions*

There are two sections: refutation of other schools; establishment of our own school.

(1) REFUTATION OF OTHER SCHOOLS

Some persons, when making the basic division in the Anuttara-yoga

pha rgyud ma rgyud gñis med kyi rgyud gsum du ḥbyed ciñ / de gsum nañ phan tshun gcig yin na gcig šes ma yin par ḥgal bar ḥdod do / de la yañ rjod byed sgraḥi khyad pa gyis rgyud gsum so sor ḥbyed pa dañ / brjod bya don gyi khyad par gyis rgyud gsum so sor ḥbyed pa dañ / žu ba poḥi khyad par gyis rgyud gsum so sor ḥbyed par byed do /

/ de yañ bla med kyi rgyud kyi dbañ du byas nas / gleñ gžiḥi skabs su ḥdi skad bdag thos kyi mgo drañs paḥi rgyud yin na pha rgyud yin pas khyab ste / dper na gsañ ba ḥdus paḥi rgyud lta buḥo / gleñ gži ḥchad pa na / gsañ ba mchog gis dgyes pa na / žes pas thog drañs paḥi rgyud yin na / ma rgyud yin pas khyab ste / dper na bde mchog gi rgyud lta buḥo / des na rtsa rgyud brtag pa gñis pa las / ḥdi skad bdag thos dañ / deḥi thun moñ ma yin paḥi bṣad rgyud gur las / gsañ ba mchog gis dgyes pa na / žes dañ / thun moñ paḥi bṣad rgyud sam-pu-ṭa las / ḥdi skad dañ / gsañ ba mchog gi dgyes pa gñis ka byuñ bas gñis med kyi rgyud yin no / žes zer žiñ / deḥi šes byed ni grub chen nag po spyod pas bṣad pa ltar ro / žes zer ro /

/ de ni śin tu ḥañ mi ḥthad de / des na bde mchog gi rgyud kyañ gñis med kyi rgyud du thal / rtsa rgyud las / gsañ ba mchog gis dgyes pa na / žes ḥbyuñ žiñ / thun moñ ma yin paḥi bṣad rgyud mñon brjod bla ma las / ḥdi skad bdag thos dañ / thun moñ paḥi bṣad rgyud sam-pu-ṭa las / de gñis ka ḥbyuñ bas so / ḥdod mi rigs te / de ma rgyud du khas blañs pa dañ / ma rgyud dañ gñis med kyi rgyud ḥgal bar khas blañs pas so / gžan yañ / kye rdo rje pha rgyud du thal ba sogsn gnod byed du ma žig yod do /

/ brjod bya don gyi khyad par gyis rgyud gsum so sor ḥbyed pa ni /

Tantra, divide it into three: Father (*pitr*) Tantra, Mother (*mātr*) Tantra, and Non-dual (*advaita*) Tantra, and maintain that the three are mutually exclusive in the sense that if a Tantra belongs to one division, it cannot belong to any of the others. Furthermore [to justify that division], there is a division into three [kinds of] Tantra by the distinctions of the enunciation of the promulgation (**vācakāna, rjod byed*); another tripartition by distinctions of the meaning of the subject matter (**vācyā, brjod bya*); another tripartition by distinctions of the petitioner.

(a) Tripartition by enunciation of the promulgation

Now, when the Anuttara Tantra is taken into account, such Tantras as are introduced by the phrase, "Thus I have heard" (*evam mayā śrutam*), are reckoned as Father Tantras, e.g. the *Guhyasamāja-tantra* (Toh. 442); and those introduced by such phrases as "[I] delight in the Highest of Secrets" (**rahasya paramāṇi rame*) belong to the group of Mother Tantras, e.g., the *Samvara-tantra* (Toh. 368). Again, in the Fundamental Tantra of *Hevajra* (Toh. 417 and 418) there is "Thus I have heard"; and in its unshared [with other Tantras] Explanatory Tantra, the *Pañjarā* (Toh. 419), there is "[I] delight in the Highest of Secrets"; while in the shared Explanatory Tantra, the *Saṃpuṭa* (Toh. 381), there are both "Thus I have heard", and "[I] delight in the Highest of Secrets"; consequently it is a Non-dual Tantra. That is what is claimed; the authority for it is said to be the explanation by the great magus Nag-po-spyod-pa.

The position is completely untenable; it leads to the absurdity that the *Samvara-tantra* would in such a case also be a Non-dual Tantra. The Fundamental Tantra (Toh. 368) has "[I] delight in the Highest of Secrets"; the unshared Explanatory Tantra, the *Abhidhānottara* (Toh. 369) has "Thus I have heard", and the shared Explanatory Tantra, the *Saṃpuṭa* (Toh. 381) has both [phrases]. The position is untenable, because this [i.e., the *Samvara-tantra*] was held to be a Mother Tantra and it was held that the Mother Tantras and Non-dual Tantras exclude one another. Moreover, there would be the absurdity that the *Hevajra-tantra* would also be a Father Tantra [because it begins with "Thus I have heard"] which would lead to many serious difficulties.

(b) Tripartition by meaning of the subject matter

There is a division into three Tantras by the distinctions of the Steps of Production (*utpatti-krama*), the distinctions of the Steps of Com-

bskyed rim gyi khyad par dañ / rdzogs rim gyi khyad par dañ / rjes spyod rnam dag gi khyad par gyis rgyud gsum so sor ḥbyed paḥo /

/ dañ po ni / bla med gyi rgyud dbye gžir byas la / dkyil ḥkhor gañ du de bžin gšegs pa lña lha moḥi rnam par ston žiñ / gtso bo lha mos byed paḥam ḥkhor lha moḥi tshogs śas che ba ma rgyud dañ / dkyil ḥkhor gañ du de bžin gšegs pa rigs lña lha phoḥi rnām par ston žiñ / lha phos gtso bo byed paḥam / ḥkhor lha phoḥi tshogs śas che ba pha rgyud du hjog par byed do / deḥi šes byed ni / gur las / sañs rgyas rnams ni thams cad kyi / mkhaḥ ḥgro ma yi dam paḥi tshogs / mkhaḥ ḥgro lña po rab bsgrub phyir / mkhaḥ ḥgro ma yi rgyud bśad do / žes gsuñs pa ltar / sañs rgyas rnams ni rigs lña yin la / mkhaḥ ḥgro ma yi dam paḥi tshogs / žes pas lha mo śas che ba bstan ciñ / mkhaḥ ḥgro lña po rab bsgrub phyir / žes pas / de bžin gšegs pa lña lha moḥi rnam par bskyed pa ston la / de ltar sgrub paḥi mkhaḥ ḥgro maḥi rgyud bśad / ces paḥi don no / de la pha rgyud la dños su ma gsuñs kyañ / ma rgyud la dños su gsuñs paḥi śugs las pha rgyud la ḥaṇ bstan ces ḥdod do /

/ luṇ de deḥi rgyu mtshan du ḥdren pa ḥbrel med yin te / luṇ de ūid ni / gur rigs bsdus kyi dkyil ḥkhor gyi gtso bo lña bsgrub ba ste bskyed pa ston paḥi phyir du gsuñs pa yin žiñ / mkhaḥ ḥgro žes ḥbyuṇ ba lha mo kho na la byed mi dgos so /

/ rdzogs rim kyi khyad par gyi rgyud gsum so sor hjog pa ni / dkyil ḥkhor ḥkhor loḥi rdzogs rim brjod byaḥi gtso bor ston paḥi rgyud yin na ma rgyud dañ / thig le dañ phra moḥi rnal ḥbyor gyi rdzogs rim brjod byaḥi gtse bor ston paḥi rgyud yin na pha rgyud dañ / de gñis ka brjod byaḥi gtso bor byas nas ston paḥi rgyud yin na gñis med kyi rgyud du ḥdod ciñ / mtshan gži ni sñar ltar la / nañ phan tshun yañ ḥgal bar ḥdod do /

/ de la dkyil ḥkhor ḥkhor loḥi rdzogs rim ni / phyiḥi phyag rgya la brten paḥi rdzogs rim bsgom tshul la ḥdod pas / des na bde mchog gi rgyud kyañ gñis med kyi rgyud du thal / phyiḥi phyag rgya la brten paḥi

³ Presumably Mkhās grub rje, following Tsōṇ-kha-pa, means that the term *mkhaḥ ḥgro* is frequently used as an abbreviation for *mkhaḥ ḥgro ma* (*dākinī*), but as it stands, regarded as unabbreviated, refers to a male deity, the *dāka*. The *Āmnāya-mañjari* (Toh. 1198), says in the ninth *mañjari*, Derge edition, 93b-7: “Sky walker (*dāka*) means the Bhagavat; ‘sky walker (*dākinī*) means the goddesses” (*mkhaḥ ḥgro ni bcom ldan ḥdas so / mkhaḥ ḥgro ma ni lha mo rnams so*).

⁴ An “external *mudrā*” in such a context suggests a concrete goddess or phenomenal woman.

pletion (*nispalna-krama*), and the distinctions of the purification of attendants (**anucāra-viśuddhi*).

Tripartition by Steps of Production

One assumes the basic division of the Anuttara Tantra. Then, in whatever *maṇḍala* the five Tathāgatas manifest themselves as goddesses (*devī*), a goddess is the Lord, or the goddesses constitute the majority in the retinue, one has a Mother Tantra. In whatever *maṇḍala* the five Tathāgatas manifest themselves as male deities, a male deity is the Lord, or the male deities constitute the majority in the retinue, one has a Father Tantra. The authority for that is given as this passage in the *Pañjarā* (Toh. 419): “Because it portrays the illustrious host of Dākinī and the five Dākinī of all the Buddhas, it is explained as *Dākinī-tantra*.” “All the Buddhas” means the five Progenitors. “Illustrious host of Dākinī” refers to the preponderance of goddesses. “Because it portrays the five Dākinī” shows the generation of the five Tathāgatas under the aspect of goddesses. Finally, it means that one explains as *Dākinī-tantra* one that portrays in that manner. Furthermore, they maintain that although a Father Tantra is not explicit in that passage, it implies likewise for Father Tantras because the Mother Tantra is explicit.

There is no cogency in introducing that scripture as proof. That scripture was expounded to show the generation which portrays the five lords of the *maṇḍala* of the ‘concise *pañjarā* family’ (*gur rigs bsdus*). It is not necessarily the case that the expression ‘Sky walker’ (*mkhah ḥgro*) refers only to a goddess (*devī*).³

Tripartition by Steps of Completion

When the Tantra shows chiefly the subject matter of the Steps of Completion (*nispalna-krama*) [concerned with] the circle of the *maṇḍala*, it is a Mother Tantra. When the Tantra shows chiefly the subject matter of the Steps of Completion [concerned with] the drop (*bindu*) and subtle yoga (*sūkṣma-yoga*), it is a Father Tantra. When the Tantra shows chiefly the subject matter of both, it is a Non-dual Tantra. That is what is maintained. The source [given as authority] is the same as before. We maintain that it is internally contradictory.

Now, in regard to the Steps of Completion [concerned with] the circle of the *maṇḍala*, they maintain a method of contemplation of the Steps of Completion based on an external seal (*mudrā*).⁴ Consequently, it reduces to the absurdity that the Samvara-Tantra is also a Non-dual Tantra, because in the method of contemplating the Steps of Completion

rdzogs rim bsgom tshul bde dgyes gñis khyad par med ciñ / thig le dañ phra moñi rnal hbyor gyi rdzogs rim bde mchog śin tu rgyas pañi phyir ro / hñod na / nañ phan tshun hñal bar khas blañs pa dañ hñal lo /

/ rjes spyod rnam dag gi khyad par gyis rgyud gsum so sor hñog pa ni / bla med kyi rgyud gañ žig / phuñ khams skye mched kyi rnam dag gtso bor ston pañi rgyud yin na pha rgyud / rtsañi rnam dag gtso bor ston pa ma rgyud / de gñis kañi rnam dag gtso bor ston pa gñis med kyi rgyud de / mtshan gži ni sñar ltar ro žes zer ro /

/ de la bde mchog dañ kye rdor la pha rgyud ma rgyud gañ yañ min pañi gñis med kyi rgyud du hñog mi hñog gi khyad par mi hñhad de / bde mchog las rtsañi rnam dag ston par khas blañs śin / kye rdor las bdag med lha mo bco lña phuñ sogs kyi ño bor bsgom pañi rnam dag ston la / bde mchog las kyañ gzugs kyi phuñ po sogs bcu bdun lha bcu bdun gyi ño bor bsgom pañi phuñ sogs kyi rnam dag ston žin / de las lhag pañi rnam dag kye rdor las ma gsuñs pañi phyir / hñod pa la sñar ltar ro /

/ des na khyad par des hñog mi nus so /

/ gsum pa žu ba poñi khyad par gyis rgyud gsum so sor hñog pa ni / žu ba po lha phos žus pa gsañ ba hñus pa lta bu pha rgyud dañ / žu ba po lha mo rdo rje phag mos žus pa bde mchog lta bu ma rgyud dañ / brtag pa dañ po rdo rje sñin pos žus pas lha phos žus śin / brtag pa gñis pa bdag med mas žus pas lha mos žus la / lha pho mo gñis kas žus pas gñis med kyi rgyud yin zer žin /

- / phan tshun hñal bar yañ hñod do / ho na gsañ hñus kyañ gñis med kyi rgyud du hñyur te / rtsa rgyud lha phos žus śin / bśad rgyud lha mo bñis žus pa lha mos žus pas so / hñod na sñar ltar ro / brtag gñis kyañ brtag pa dañ po pha rgyud dañ gñis pa ma rgyud du thal lo /.

⁵ Snellgrove, *The Hevajra Tantra*, Part I, pp. 126-7, displays in diagrams III and IV the correspondences between the fifteen *yogini*s and the respective spheres of purification.

⁶ With reference to the *Sambara Mañdala* in B. Bhattacharyya, *Niśpannayogāvalī of Mahāpaññita Abhayākaragupta* (Baroda, 1949), one can assume that the number of seventeen gods is arrived at by arbitrarily taking two groups of eight from among the three groups of eight male deities assigned respectively to the *Citta*, *Vāk*, and *Kāya* Circles, and taking the seventeenth as the central deity Sambara. In Lui-pa's *Sri-Bhagavadabhisamaya-nāma* (Toh. 1427), the female deities of this *mañdala* are made to correspond to the thirty-seven *bodhipakṣyā dharmāḥ*.

⁷ In Snellgrove (*op.cit.*), Part II (presumably the second assembly of the *Hevajra*), is requested by several different deities. Besides Vajragarbha, the *yogini*s become interlocutors in II, iii; and Nairātmyā begins her questions in II, iv.

based on an external seal, there is no distinction between the *Samvara* and the *Hevajra*, and because the Steps of Completion [concerned with] the drop and subtle yoga are discussed elaborately in the *Samvara-tantra*. If this is admitted, [so] is the internal contradiction, and the thesis is refuted.

Tripartition by purification of attendants

Whatever Anuttara Tantra is a Tantra showing chiefly the purification of the personality aggregates (*skandha*), realms (*dhātu*), and sense bases (*āyatana*), is a Father Tantra. Whatever one shows chiefly the purification of the 'veins' (*nādi*) is a Mother Tantra. Whatever one shows chiefly both is a Non-dual Tantra. Their authority is the same as before.

In that case, it is illogical to either classify or not classify the *Samvara* and the *Hevajra* among the Non-dual Tantras as being neither Mother nor Father Tantras. The reason is as follows: It is agreed that the *Samvara* teaches the purification of the 'veins'. The *Hevajra* teaches the purification by contemplating the fifteen goddesses beginning with Nairātmyā as the nature of the personality aggregates and so on.⁵ The *Samvara* also teaches the purification of the personality aggregates and so on by contemplating the seventeen elements beginning with *rūpa-skandha* as having their nature in the seventeen gods.⁶ The *Hevajra* teaches no purification beyond this. Our conclusions are as stated above.

Therefore, those distinctions cannot be used for classification.

(c) *Tripartition by the petitioner*

If the petitioner is a male deity, as in the case of the *Guhyasamāja*, it is a Father Tantra. If the petitioner is a female deity, as in the case of the *Samvara*, which is requested by Vajravārāhī, it is a Mother Tantra. The first assembly [of the *Hevajra* Tantra] is requested by Vajragarbha, hence requested by a male deity; the second assembly is requested by Nairātmyā, hence requested by a female deity;⁷ and for the reason that both male and female deities make request, it is a Non-dual Tantra. That is what they claim.

Again we maintain that this involves an internal contradiction. If their thesis were granted, the *Guhyasamāja* would also be a Non-dual Tantra, for its Fundamental Tantra (Toh. 442) was requested by a male deity, and the Explanatory Tantra *Caturdevī-pariprcchā* (Toh. 446) was requested by goddesses. Our conclusions are as stated above. Moreover, it reduces to the absurdity that of the two assemblies, the first is a Father Tantra and the second is a Mother Tantra.

/ yañ rjod byed sgraḥi khyad par gyis rgyud gsum so sor h̄jog pa grub
 chen nag po spyod paḥi b̄zed par h̄dod pa yañ mi h̄thad de / deḥi b̄zed pa
 ni / rgyud kyi thog mar h̄di skad bdag thos h̄byuñ ba dañ / gsañ ba mchog
 gis dyes pa na / žes sog sogs h̄byuñ ba rnams tshig mi h̄dra yañ / gleñ gžiḥi
 tshig rnams kyis bde stoñ dbyer med brjod byar ston pas / rañ bžin rnam
 dag la khyad par med par ston paḥi phyir du / rañ bžin dbye ba yod min
 žes / thugs kyi rdo rjes de skad gsuñs / žes gsuñs kyi / luñ de ūid gleñ
 gžis rgyud gsum so sor h̄jog paḥi rgyu mtshan du h̄dod pa la h̄brel cuñ
 zad kyañ med do /

/ yañ kha cig dus h̄khor rgyud h̄grel gyi rjes su h̄brañs nas / deḥi lugs
 su rloms te / bla med kyi rgyud la pha rgyud ma rgyud gñis su h̄byed pa
 sgra ji bžin par gzuñ du mi ruñ baḥi drañ don dañ / bla med kyi rgyud
 yin na gñis med kyi rgyud yin pas khyab pa sgra ji bžin paḥi nas don du
 h̄dod la / de ltar h̄dod bžin du hañ / bla med kyi rgyud la pha rgyud ma
 rgyud gñis med kyi rgyud gsum du h̄byed ciñ / de rnams kyi h̄jog byed du
 dkyil h̄khor gañ du ūin mtshan mñam pa dag pas lha gtso h̄khor thams
 cad žal phyag mñam pa ston paḥi bla med kyi rgyud ni pha rgyud de gsañ
 h̄dus lta bu dañ / dkyil h̄khor gañ du sña phyiḥi thun htshams dag pas /
 lha gtso h̄khor žal phyag mi mñam pa śas cher ston paḥi bla med kyi
 rgyud ni ma rgyud de bde mchog lta bu dañ / deḥi śugs kyis dkyil h̄khor
 gañ du lha gtso bo yab yum žal phyag mi mñam ūñ / h̄khor yab yum žal
 phyag mñam par ston paḥi bla med kyi rgyud ni gñis med kyi rgyud de
 dus h̄khor lta buho / zer ūñ / de rnams ni dus h̄khor gyis bstan par h̄dod
 do /

/ de ni mi h̄thad de / des na h̄dus pa yañ gñis med kyi rgyud du h̄gyur
 te / bla med kyi rgyud yin na gñis med kyi rgyud yin pas khyab pa sgra ji
 bžin paḥi nes don yin pas so / h̄dod na / lha gtso bo yab yum žal phyag
 mi mñam ūñ / h̄khor yab yum žal phyag mñam par thal / h̄dod paḥi

Further observations

Furthermore, it is not valid to divide into three kinds of Tantra by the distinctions of enunciation of the promulgation, claiming the great magus Nag-po-spyod-pa as authority. What he maintains is that such expressions as "Thus I have heard" and "[I] delight in the highest of secrets", occurring at the beginning of the Tantras, differ in words and that, nevertheless, the introductory words teach the subject matter of the inseparability of Beatitude and Void (*sukha-śūnya*) in order to show that there is no distinction in what is intrinsically pure (*svabhāva-viśuddhi*). It is said, "The thunderbolt of mind (*citta-vajra*) has this proclaimed: 'There are no varieties of intrinsic nature (*svabhāva*)'." Hence, there is no cogency at all in holding the introduction of that scripture as the reason for establishing a tripartition of the Tantras.

Others, following the *Kālacakra-tantra* Commentary (Toh. 845), become conceited in that school and maintain that when an Anuttara Tantra is distinguished as Father Tantra or Mother Tantra, it has hinted meaning (*neyārtha*), which is not appropriate for grasping the standard term (*yathāruta*); and that when an Anuttara Tantra is agreed to be a Non-dual Tantra, it has evident meaning (*nītartha*), which [grasps] the standard term. Moreover, according to that thesis, the Anuttara Tantra is divided into three Tantras as Father Tantra, Mother Tantra, and Non-dual Tantra. Their standard of classification is as follows: In whatever *mandala* day and night are equally pure, so the Anuttara Tantra shows equality of heads and arms for the lord and his retinue, it is a Father Tantra, e.g. the *Guhyasamāja*. In whatever *mandala* the intervals of the earlier and later watches are pure, so the Anuttara Tantra teaches, for the most part, inequality of heads and arms for the lord and his retinue, it is a Mother Tantra, e.g. the *Samvara*. As a consequence, in whatever *mandala* the lord as Father-Mother (*yab-yum*) has inequality of heads and arms, while the retinue as Father-Mother has equality of heads and arms, the Anuttara Tantra portraying that is a Non-dual Tantra, e.g. the *Kālacakra*. That is what they claim, and they maintain it is taught by the *Kālacakra*.

That is not valid. In such a case, the *Guhyasamāja* would also be a Non-dual Tantra, because when there is an Anuttara Tantra it is always a Non-dual Tantra, this being the evident meaning' of the term ['without superior', *anuttara*] itself. Concede that, and you must concede the utter absurdity of [introducing as criterion] the inequality of heads and arms of the lord in Father-Mother and the equality of heads and

phyir / des na dus ḥkhor las / bla med kyi rgyud la pha rgyud / ma rgyud
 gñis su phye ba sgra ji bzin pa min paḥi draṇ don du bstan pa ma yin
 gyi / de ūid las pha rgyud ma rgyud du ḥbyed tshul khyad par pa bla med
 kyi dkyil ḥkhor gaṇ du ye śes pa dgug gžug byed pa na / lha pho yaṇ dag
 par rgyu ūiṇ / rnal ḥbyor ma mi gYo bar gnas par ston pa pha rgyud daṇ /
 dkyil ḥkhor gaṇ du ye śes pa dgug gžug byed pa na / rnal ḥbyor ma rnams
 yaṇ dag par rgyu ūiṇ / lha pho mi gYo bar gnas par ston paḥi bla med
 kyi rgyud rnams ma rgyud du ston paḥi rnam gžag mdzad pa ni / tshul
 des ḥdul baḥi gdul bya draṇ baḥi phyir du re gžan ñor mdzad paḥi rnam
 gžag yin pas / de ḥdra ba sgra ji bzin pa ma yin paḥi draṇ don du gsuṇs
 pa yin no /

/ ūin mtshan mñam pa dag pas lha thams cad žal phyag mñam pa daṇ /
 sna phyiḥi thun htshams dag pas lha thams cad žal phyag mi mñam par
 ston paḥi dkyil ḥkhor dus ḥkhor las gsuṇs pa pha rgyud daṇ ma rgyud
 kyi h̄jog byed du byed pa ni ḥbrel med yin te / deḥi don ni de ūid las gsuṇs
 paḥi ḥdus paḥi dkyil ḥkhor daṇ / sgyu ḥphrul dra baḥi dkyil ḥkhor gyi
 lha gtso ḥkhor thams cad žal phyag mñam par ston pa de ūid dus kyi dag
 pa sbyor baḥi tshe na / ūin mtshan mñam pa dag pas žal phyag mñam
 pa / žes sbyor ba daṇ / de las bstan paḥi bde mchog sdom pa che chuṇ
 gi dkyil ḥkhor lha žal phyag ni mñam par ston pa rnams dus kyi dag pa
 sbyor baḥi tshe na / sna phyiḥi thun htshams dag pas žal phyag mi mñam
 paḥo / žes dkyil ḥkhor gyi dag pa sbyor ba ston pa yin no /

/ gñis pa raṇ lugs ni /

/ bla med kyi rgyud la / thabs śes gñis med kyi rgyud du byas paḥi
 ya gyal gyi thabs daṇ / pha rgyud la thabs su byas paḥi thabs gñis miṇ
 ḥdra yaṇ don mi ḥdra / deḥi ya gyal gyi śes rab daṇ / ma rgyud la śes
 rab tu byas paḥi śes rab gñis miṇ ḥdra yaṇ don mi ḥdraḥo / deḥi ya gyal
 gyi thabs śes ji lta bu ūe na / deḥi thabs ni bde chen lhan cig skyes paḥi
 ye śes yin la / śes rab ni chos thams cad raṇ bzin med par rtogs paḥi ye

arms of the retinue in Father-Mother. Thus, the *Kālacakra* does not teach the varieties of Father Tantra and Mother Tantra in the Anuttara Tantra except in the hinted meaning of a standard term. That work [i.e., the *Kālacakra*] does indeed set forth the distinction in the method of dividing into Father Tantra and Mother Tantra: if one attracts the Knowledge Being (*jñāna-sattva*) and draws it into any Anuttara *mandala*, and the male deity moves correctly while the *yoginī* remains immobile, one has Father Tantra; if one attracts the Knowledge Being and draws it into any [Anuttara] *mandala*, and the *yoginis* move correctly while the male deities remain immobile, one has a Mother Tantra. That method of formulation is a formulation for the sake of drawing (*neya*) the candidate (*vineya*) for training (*vinaya*), installing him temporarily in another viewpoint. Hence it is expressed in the ‘drawing meaning’ (*neya-arthā*) [or ‘hinted meaning’] of ‘coined terminology’ (*na-yathārūta*) of such sort [as ‘Father Tantra’, ‘Mother Tantra’].

Moreover, there is no cogency in positing a Father Tantra and a Mother Tantra on the grounds that the *Kālacakra* speaks of a *mandala* in which all the gods have equality of heads and arms due to the purity of equal day and night, or in which all the gods have inequality of heads and arms due to the purity of earlier and later intervals of watches. The meaning of that is as follows: the lords and the retinues of the *Samāja-mandala* and the *Māyājāla-mandala* mentioned in that work show equality of heads and arms; when one coordinates the purity of that precise time, the coordination is, “equality of heads and arms due to the purity of equal day and night”. The deities in the larger and smaller *mandalas* of *Samvara* taught in that work show inequality of heads and arms; when one coordinates the purity of that time, the coordination of purity of the *mandala* is, “inequality of heads and arms due to the purity of earlier and later intervals of watches”.

(2) ESTABLISHMENT OF OUR SCHOOL

In the Anuttara Tantra, the term ‘means’ (*upāya*) taken by itself as it occurs in the Tantras which have non-duality of means (*upāya*) and insight (*prajñā*) has a different meaning from the term ‘Means’ (*upāya*) standing for the Father Tantra; and the term ‘insight’ taken by itself has a different meaning from the term ‘Insight’ standing for the Mother Tantra. Then what are ‘means’ and ‘insight’ taken by themselves? That ‘means’ is the Knowledge born together with (*sahaja*) Great Beatitude (*mahāsukha*). That ‘insight’ is the knowledge which fully comprehends that all natures (*sarvadharmaḥ*) are devoid of intrinsic reality (*nihilsvab-*

ses yin pas / bla med kyi rgyud yin na de ḥdra baḥi thabs šes dbyer med
brjod byar ston pas khyab ste /

/ ḥdus paḥi rgyud phyi mar ston pa la ḥkhor gyi byaṇ chub sems dpāḥ
rnams kyis / rnal ḥbyor bla med kyi rgyud kyi rnal ḥbyor gyi don ji lta bu
lags / žes žus paḥi lan du / ston pas / thabs daṇ šes rab sñoms hjug pa /
rnal ḥbyor žes ni bya bar bṣad / ces soggs gsuṇs so / des na de ḥdra baḥi
thabs šes kyi sgo nas pha rgyud ma rgyud so sor hjug mi nus te / de lta
na ḥdus pa pha rgyud min pa daṇ / kye rdor ma rgyud min par thal / de
gñis kas gñis med brjod byar ston pa la khyad par med paḥi phyir / žes
dus ḥkhor rgyud hgrel daṇ / rdo rje sñiṇ hgrel las gsuṇs paḥi phyir ro /

/ des na sñar bṣad pa de ḥdra baḥi thabs šes gñis med kyi rgyud dbye
baḥi ya gyal du mi bgraṇ bar / de ūid dbye gžir byas nas pha rgyud daṇ
ma rgyud gñis su ḥbyed par byed pa yin no / pha rgyud daṇ thabs rgyud
don gcig tu byas paḥi thabs de gaṇ / ma rgyud daṇ šes rab kyi rgyud don
gcig tu byas paḥi šes rab de gaṇ yin sñam na /

/ thog mar šes rab ūos gzuṇ bar bya ste / gur gyi leḥu bcu pa las /
ḥkhor rnams kyis ston pa la / bcom ldan ḥdas ji ltar na rnal ḥbyor mahi
rgyud kyi mtshan rab tu hjug pa lags / rdo rje ḥdzin gyis bkaḥ stsal pa /
šes rab pha rol phyin paḥi thabs / ḥdi ni rnal ḥbyor mar brjod do / phyag
rgya chen po rab sbyor bas / gaṇ phyir de ūid la hjug pa / rnal ḥbyor ma
yi rgyud ces bya / žes gsuṇs paḥi don bṣad na / phyag rgya chen po ni
ḥdir bde chen lhan skyes kyi ye šes yin la / de gaṇ du sbyor na / de kho
na ūid du hjug paḥi sgo nas rab tu sbyor bas na de ḥdra bahi bde ston dbyer
med du sbyar ba ḥdi ni rnal ḥbyor žes brjod de / de la ma ni sku gñis kyi
naṇ nas chos skuhi thun moṇ ma yin paḥi rigs ḥdrahi rgyu yin žiṇ / snaṇ
phyogs thabs kyi cha daṇ / ston phyogs šes rab kyi cha gñis kyi naṇ nas /
ston phyogs šes rab kyi cha yin paḥi phyir ma ste / de ḥdra baḥi ston
phyogs šes rab kyi char gyur paḥi bde ston dbyer mi phyed paḥi ye šes
brjod byaḥi gtso bor rtsal du bton nas ḥchad ciṇ / snaṇ phyogs thabs

⁸ In the published text of the *Guhyasamāja*, Chap. XVIII is the Continuation Tantra of the Tibetan Kanjur. The question occurs in the text, 150.5; the answer (as quoted) 153.4.

⁹ The latter, quoted in *Śriags rim* at 339b-6, is Vajragarba's commentary on the *Hevajra-tantra* called *Piṇḍārtha-tikā*.

¹⁰ Of course, the feminine noun *yogini* is formed by adding *i* to *yogin*.

hāva). If one has an Anuttara Tantra, it necessarily teaches the subject matter of the inseparability of ‘means’ and ‘insight’ in those senses.

In the Continuation (Toh. 443) of the *Guhyasamājā-tantra* (Toh. 442), the Bodhisattvas of the retinue ask the Teacher the meaning of the term *yoga* of the Anuttara-yoga-tantra. In reply to that question, the Teacher says, “The equal entrance (*samāpatti*) into means and insight is explained as *yoga*”, and so on.⁸ Hence, one cannot classify Father Tantras and Mother Tantras by way of ‘means’ and ‘insight’ in those senses. If one did, it would lead to the absurdity that the *Guhyasamājā* would not be a Father Tantra, nor the *Hevajra* a Mother Tantra. But both alike teach the subject matter of the non-duality [of means and insight], for this is stated in the *Kālacakra-tantra* Commentary (Toh. 845, as well as in the Vajragarbha Commentary (probably Toh. 1180).⁹

Hence, the means and the insight in the senses described above do not serve to differentiate the varieties of Non-dual Tantra. But when one assumes the varieties at the outset, they [‘Means’ and ‘Insight’] separate them into Father Tantra and Mother Tantra. What is the meaning of ‘Means’ (*upāya*) when Father Tantra and *upāya-tantra* are taken as identical? What is the meaning of ‘Insight’ (*prajñā*) when Mother Tantra and *prajñā-tantra* are taken as identical?

First we must establish ‘Insight’. The tenth [sic. for thirteenth] chapter of the *Pañjarā* (Toh. 419) states as follows:

The members of the retinue asked the Teacher, “Bhagavat, how did the name *Yoginī-tantra* arise?”

Vajradhara spoke: “The ‘means’ of *Prajñā-pāramitā* is proclaimed to be *yoginī*. The one who adds the Great Seal (*mahā-mudrā*) enters Reality (*tattva*) [or: enters that very *yoginī*]; hence the name *Yoginī-tantra*.”

How is that passage explained? ‘Great Seal’ means the Knowledge born together with Great Beatitude. Where is that added? It is added by way of entering Reality (*tattva*), for which reason, such an indissoluble combination of Beatitude and Void (*sukha-sūnya*) is called *yoga*. With the feminine suffix (-*inī*, *ma*)¹⁰ it means the cause (*hetu*) of the uncommon (*asādhāraṇa*) affiliation with the Dharma-kāya among the two Bodies: i.e., from among the part of the ‘Means’ on the phenomenal side and the part of the ‘Insight’ on the void side, it is the ‘Insight’ on the void side, hence the feminine suffix. Thus, a *Yoginī-tantra* is explained as one which explicitly emphasizes the subject matter of the Knowledge of indissoluble Beatitude and Void in the part of ‘Insight’ on the Void

kyi char gyur paḥi gzugs skuḥi thun moṇ ma yin paḥi rigs ḥdraḥi rgyu
 maḥi sku daṇ / deḥi sgrub tshul rtsal du bton nas mi ḥchad pas rnal
 ḥbyor maḥi rgyud ces bya bar bṣad do / de ltar na ma rgyud kyi h̄jog
 byed ni stoṇ phyogs śes rab kyi cha bde stoṇ dbyer med kyi ye śes brjod
 byaḥi gtso bor byas na ḥchad ciṇ / snaṇ phyogs thabs kyi cha sgyu maḥi
 sku sgrub tshul sogs rtsal du bton nas mi ḥchad paḥi rgyud dṇos sam /
 deḥi sder gtogs kyi bla med kyi rgyud gaṇ ruṇ yin paḥo /

/ pha rgyud daṇ thabs rgyud don gcig tu byas paḥi thabs de gaṇ že
 na /mkhaḥ ḥgro rgya mtsho las / rnal ḥbyor rnams la rgyud rgyal dū /
 de daṇ de yi cho ga dbye śes / ḥod gsal sgyu ma bdag gis ni / sgyu ma
 h̄jig rten la bṣad do / žes gsuṇs pas bstan te / deḥi don bṣad na / bṣad
 ces draṇ no / gaṇ gis na rdo rje ḥchaṇ bdag gis so / gaṇ na sgyu maḥi
 sku sgrub paḥi thabs so / gaṇ la na / gdul byaḥi h̄jig rten rnams laḥo /
 gaṇ du na / bla med kyi rgyud la rnal ḥbyor gyi rgyud daṇ / rnal ḥbyor
 maḥi rgyud gṇis su phye baḥi ya gyal rnal ḥbyor gyi rgyud kyi rgyal po
 rnams suḥo / tshul ji ltar na / snaṇ mched thob gsum ḥod gsal daṇ bcas
 pa lugs ḥbyuṇ du bskyed ciṇ / de las lugs ldog tu ldaṇ baḥi tshe / stoṇ
 pa bžiḥi bżon paḥi rluṇ ḥod zer l̄na ba las sgyu maḥi sku sgrub tshul
 rtsal du bton pa sogs / de daṇ deḥi cho gaḥi dbye ba ji lta ba bžin du
 śes paḥi sgo nas / ḥod gsal las sgyu lus su ldaṇ tshul lo /

/ don bsdus na / stoṇ phyogs bde stoṇ dbyer med kyi ye śes kyaṇ
 brjod byar rgyas par stoṇ paḥi rgyud gaṇ ūig / snaṇ phyogs thabs kyi
 char gyur paḥi stoṇ pa bžiḥi bżon paḥi rluṇ ḥod zer l̄na ba las sgyu maḥi
 sku sgrub tshul rtsal du bton nas rgyas par ḥchad paḥi bla med kyi rgyud
 dṇos sam / deḥi sder gtogs kyi rgyud gaṇ ruṇ yin pa žes paḥo / de rnams
 kyi mtshan gži cuṇ zad cig ūos gzuṇ na / ḥdus pa lta bu pha rgyud dṇos

¹¹ As suggested in note 1, above, Tsōṇ-kha-pa's words are being liberally adopted here; and what he means by "coming forth with skill" is clear from his *Ye r dor* (Toh. 5286, Vol. Ca, 17b-4, ff.): "Those lacking skill in the means turn the wheel of phenomenal existence [i.e. are reborn in the ordinary way] upon fulfilling the Intermediate State through the winds and mind-only at the conclusion of the four Voids; the one holding the precepts of skill in the means knows how to carry away the Intermediate State's Saṃbhoga-kāya, generated as the Illusory Body accomplished from the winds and mind-only at the conclusion of the Voids" (... thabs mkhas pa daṇ bral ba rnams la stoṇ pa bžiḥi mthar rluṇ sems tsam las bar do grub nas srid paḥi ḥkhor lo bskor ba de ūid / thabs mkhas kyi man ūag daṇ l̄dan pas stoṇ pa rnams kyi mthar rluṇ sems tsam las grub paḥi sgyu maḥi skur bskyed paḥi bar do loṇs skur ḥkhyer śes pa yin te ...). (The passage continues as cited in Chap. IV, note 8, *supra*.)

¹² The five winds as discussed in Tsōṇ-kha-pa's *Srog rtsol gyi de kho na ūid gsal ba* (Toh. 5285, Vol. Ca) are Amoghasiddhi's *samāna*, the yellowish-green wind-wind; Amitābha's *udāna*, the red fire-wind; Akṣobhya's *prāṇa*, the white water-wind; Ratnasambhava's *apāna*, the yellow earth-wind; and Vairocana's *vyāna*, the pervasive (? colorless) wind.

side in that way, while not explaining the Illusory Body which is the uncommon affiliation with the Formal Body (*rūpa-kāya*) in the part of 'Means' on the phenomenal side or the coming forth with skill¹¹ in the method of accomplishing that [Illusory Body]. That being the case, a Mother Tantra is established as follows: It is any Tantra which emphasizes the subject matter of the Knowledge of the indissolubility of Beatitude and Void in the part of 'Insight' on the Void side, while not especially emphasizing such things as the method of accomplishing the Illusory Body in the part of 'Means' on the phenomenal side, or any Anuttara Tantra belonging to its category.

What is that 'Means' when Father Tantra and *upāya-tantra* are identified? It is taught by the *Dākārṇava* (Toh. 372) in these words:

In the king of Tantras among the 'yogas' —
Knowing them and the varieties of their rites,
I have explained the Illusion of the Clear Light
To the illusory world.

How is that passage explained? The explanation is suggestive (*neya*). By whom [is it explained]? By Vajradhara himself. What [does he explain]? The 'Means' of producing the Illusory Body. To whom [does he explain]? To the world of candidates (*vineya*). Where? Dividing the Anuttara Tantra into [*mahā*] *yoga-tantra* and *yogini-tantra* — in the 'kings' of the [*mahā*] *yoga-tantras* taken by themselves. By what method is it done? One generates in the forward direction the three [called] Light (*āloka*), Spread-of-Light (*ālokābhāsa*), and Culmination-of-Light (*āloko-palabdhī*), together with the Clear Light (*prabhāsvara*); and at the time of emerging from the latter, in the reverse direction one accomplishes the Illusory Body from the five rays of wind (*vāyu*)¹² riding on the four Voids. The method consists in emerging in the Illusory Body from the Clear Light by way of knowing in exactitude such things as the coming forth with skill and the varieties of their rites.

In short, the basic classification of the Anuttara Tantras is into those which teach elaborately the subject matter of the Knowledge of the indissolubility of Beatitude and Void on the side of the Void, and into those which teach elaborately the coming forth with skill in the method of accomplishing the Illusory Body from the five rays of wind riding on the four Voids in the part of the 'Means' — or any Tantras belonging to the [respective] categories. To mention a few examples with their [respective] character — the *Guhyasamāja* (Toh. 442), for instance, is a basic Father Tantra; and the Tantras of the red and black Yamāri (Toh. 467-470; 473-475; 478), the Vairocana *Māyājāla* (Toh. 466) which

dañ gśin rjehi gśed dmar nag gi rgyud / rnam snañ sgyu hphrul dra ba ste / bla med sgyu dra / rdo rje sñiñ po rgyan gyi rgyud rnames pha rgyud kyi sder gtogs pañi rgyud yin / bde mchog / kye rdor / dus hkhor / sgyu thod gdan gsum / phyag chen thig le / sañs rgyas mñam sbyor sogs ma rgyud yin no /

/ des na pha rgyud kyi gtso bo hñus pa yin zin / ma rgyud kyi gtso bo bde mchog yin te / hñus pa nas ston pañi bskyed rdzogs dañ / las tshogs rgyas pa hñra ba pha rgyud gžan gañ nas kyañ mi hñyuñ zin / bde mchog gis ston pañi bskyed rdzogs dañ las tshogs rgyas pa hñra ba ma rgyud gžan gañ nas kyañ mi hñyuñ bahi phyir ro /

/ de ltar pha rgyud ma rgyud gñis su phye bahi bla med kyi rgyud la rnam pa gñis su hñyur te / rjod byed sgrañi rgyud dañ / brjod bya don gyi rgyud do / de la rjod byed sgrañi rgyud ni / rdo rje hñchañ gis gsuñs pañi bla med kyi rgyud gñuñ mthañ dag go / brjod bya don gyi rgyud ni rnam pa gsum ste / rgyuñi rgyud / thabs kyi rgyud / hñbras buñi rgyud rnames so / de ltar na rgyuñi rgyud dañ / gžiñi rgyud don gcig / thabs rgyud dañ / lam gyi rgyud don gcig /

/ gžiñi rgyud ni / nñ-ro-pas bla med kyi ched du bya bahi gdul byahí gtso bo rin po che lta buñi gañ zag la bñed / sñ-nti-pa dañ / a-bha-yañ blo bur dri bcas kyi sems kyi chos ñid ran bñin rnam dag la bñed do /

/ hñbras buñi rgyud ni / thob bya mthar thug rdo rje hñchañ gi go hñphañ dam / mi slob pañi zuñ hñjug gam / kha sbyor yan lag bdun ldan gyi go hñphañ rnames don gcig tu byas pa deho /

¹³ The meaning here is that if one takes into consideration the basic Tantra, the Continuation and Explanatory Tantras, the commentarial and oral traditions, then the *Guhyasamājā*, on the one hand, and the *Sañvara*, on the other hand, represent the most ample treatment of the three topics mentioned. (The last topic, "the set of ritual acts", of course refers to the rites for accomplishing *siddhis*). Therefore, Tsöñ-kha-pa wrote his great Tantric commentaries principally on the *Guhyasamājā* and the *Sañvara*.

¹⁴ *Guhyasamājā*, Chap. XVIII, 153.6-7 says: "'Tantra' is explained as 'continuous series' (*prabandha*). That continuous series is threefold through the division — *ādhāra*, *prakrti*, and *asamñhārya*." The succeeding verse explains that *prakrti* is the *hetu*, *asamñhārya* is the *phala*, and *ādhāra* is the *upāya*. The Tibetan translation of these verses is slightly inconsistent with the present context, because *ādhāra* was translated by T. gži, and *prakrti* by T. ran bñin. Now, however, gži should be expressing the word *prakrti*, because Tantra of Cause (*hetu*) and Tantra of Ground (**prakrti*, T. gži) are identified.

¹⁵ This explanation involves a sense of the word *tantra* virtually equivalent to the old Buddhist term *samñtāna* 'stream of consciousness'.

¹⁶ Cf. Chap. IV, note 7, where the seven members of the *sampuñta* are identified with "perfection of body". The Tibetan author Dbyañs-can Dgañ-bahi-blo-gros writes in his *Dpal gsañ ba hñus pa hñphags lugs dañ mithun pañi snags kyis lam rnam gžag legs bñad skal bñan hñjug nogs*, 15a-5, ff.: "Subsequent to the affiliation of pair combined with learning (śaikṣa-yuganaddha), there arose the Body of pair combined beyond

is the Anuttara *Māyājāla*, and the *Vajrahṛdayālamkāra* (Toh. 451) are Tantras belonging to the category of the Father Tantra. The *Saṃvara* (Toh. 368), *Hevajra* (Toh. 417-418), *Kālacakra* (Toh. 362), *Mahāmudrātilaka* (Toh. 420), the upper *māyā* in three residences (Toh. 425, the *Mahāmāyā* in three chapters), and the *Buddhasamāyoga* (Toh. 366, 367) are Mother Tantras.

Then of the Father Tantras, the *Guhyasamāja* is the chief; and of the Mother Tantras, the *Saṃvara* is the chief. The reason is that the other Father Tantras cannot compare with the *Guhyasamāja* in regard to extensive treatment of the Steps of Production (*utpatti-krama*), Steps of Completion (*nispalpa-krama*), and set of ritual acts (*las tshogs*). And similarly, the other Mother Tantras cannot compare with the *Saṃvara* in regard to extensive treatment of the Steps of Production, Steps of Completion, and set of ritual acts.¹³

The Anuttara Tantras, so divided into Father Tantra and Mother Tantra, are further divided into Tantra of the sound which promulgates and Tantra of the meaning in the subject matter. The Tantra of the sound which promulgates comprises all the passages of the Anuttara Tantra that are proclaimed by Vajradhara. The Tantra of the meaning in the subject matter is of three kinds, Tantra of Cause (*hetu-tantra*), Tantra of Means (*upāya-tantra*), and Tantra of Effect (*phala-tantra*). Then, Tantra of Cause and Tantra of Ground (**prakṛti-tantra*) are identical, while Tantra of Means and Tantra of Path (*mārga-tantra*) are identical.¹⁴

Tantra of Ground. Naro-pā maintains that this is the “jewel-like person”, who is the chief among the candidates for the high goal of the Anuttara [Tantra]. Śānti-pā and Abhayākara maintain that it is the True Nature of Mind (*cittā-dharmatā*) intrinsically pure but possessed of adventitious defilements.¹⁵

Tantra of Effect. This is the rank of Vajradhara, which is the supreme attainment. The terminology ‘pair combined beyond learning’ (*āśaikṣa-yuganaddha*) and ‘rank possessing the seven members of the *saṃpuṭa*’ has the same meaning.¹⁶

learning (*āśaikṣa-yuganaddha*) and the rank of the seven members of the *saṃpuṭa* appeared directly; as long as *saṃsāra* is not emptied [of its suffering denizens] That abides immovable. The seven members of the *saṃpuṭa* are as stated by the ācārya *Vāgiśvarakīrti* [presumably in his *Saptāṅga*, Toh. 1888, Derge Tanjur *Rgyud*]: '(1) Sambhoga [-kāya], (2) *saṃpuṭa*, (3) Great Beatitude (*mahāsukha*), (4) no intrinsic nature (*niḥsvabhāva*), (5) state of being filled with compassion, (6) non-interruption, and (7) no cessation'” (slob paḥi zuṇ ḥjug gi rigs ḥdra phyi ma mi slob paḥi zuṇ ḥjug gi skur gyur nas kha sbyor yan lag bdun ldn g yi go ḥphaṇ mnōn du mdzad de / ḥkhor

/ thabs sam lam gyi rgyud ni / thob bya mthar thug de thob par byed
 paḥi thabs lam rim pa gñis yan lag daṇ bcas paḥo /

/ mdor na rgyuḥi rgyud dam / gžiḥi rgyud rin po che lta buḥi gaṇ zag
 des / thob bya mthar thug mi slob paḥi zuṇ ḥjug gi go ḥphaṇ de thob
 paḥi phyir du lam ūams su len paḥi thabs sam lam gyi rgyud mthaḥ dag
 bsdu na rnam pa bźir ḥdu ste / thog mar rgyud ma smin pa smin par
 byed pa dbaṇ gi rgyud / smin pa mi ūams par bsruṇ ba dam tshig daṇ
 sdom paḥi rgyud / ūams su blaṇ byaḥi no bo bskyed rdzogs kyi rgyud /
 ūe rgyu spyod paḥi rgyud daṇ bźir ḥduḥo /

ba ji srid ma stoṇs kyi bar mi gYo bar bžugs pa yin no / kha sbyor yan lag bdun ni /
 slob dpon ūag dbaṇ grags pas / loṇs spyod rdzogs daṇ kha bde chen raṇ bžin med
 sñiṇ rjes yoṇs gaṇ rgyun mi chad daṇ hgog pa med / ces gsuṇs pa ltar ro). The Kloṇ-
 rdol-bla-ma writes in Section Ga (Toh. 6534), 18b-3: “The seven members of the
samputa are as follows: (1) the Formal Body (*rūpa-kāya*) adorned with the [thirty-
 two] Characteristics (*lakṣaṇa*), (2) *samputa* with one’s own manifested *vidyā*, (3) mind
 dwelling with Great Beatitude, (4) comprehension, with that Beatitude, of the lack
 of intrinsic nature, (5) rejection, with compassion, of the quiescence extreme, (6) no
 interruption in affiliation with the Body, (7) no cessation of wondrous action” (kha
 sbyor yan lag bdun po ni / gzugs sku mtshan spras daṇ po daṇ / raṇ snaṇ rig mar kha
 sbyor gñis / thugs ni bde chen daṇ gnas gsum / bde des raṇ bžin med rtogs bži / sñiṇ
 rjes ūi mthaḥ spaṇs pa lha / sku yi rigs ḥdra chad med drug / ḥphrin las hgog med
 bdun paḥo). Those explanations are consistent with the exposition in *Snags rim*,
 292a-4, ff.

¹⁷ The term ūe rgyu (**upacāra*), “convergence”, is clarified by several passages in *Snags rim*, e.g. 411a-1, 2; 416b-1, 2; 417a-5, ff. It means the portion of the Steps of Completion that constitutes portents that one is close to the final attainment of Complete Buddhahood. For example, the forms of the void (*stoṇ gzugs ūams*), i.e. the mystic signs beginning with “smoke” are called “convergence”. This convergence is variously expressed as the “non-duality of the profound and the bright” (*zab gsal gñis med*) or the “non-duality of Beatitude and the Void” (*bde stoṇ gñis med*).

Tantra of Means or of Path. This comprises the two *kramas* (*utpatti-krama* and *niṣpanna-krama*), along with their members (*aṅga*), of the path which is the means of attaining that supreme attainment.

In short, if one compiles all the Tantras of Means or of the Path, constituting the procedure of the path by which that "jewel-like person" who is the Tantra of Cause or Tantra of Ground may attain that rank of 'pair combined beyond learning' which is the supreme attainment, they fall in four classes:

- (1) At the outset the Tantras of Initiation which mature that Tantra [of Ground] that is not yet mature;
- (2) The Tantras of Pledges (*samaya*) and Vows (*saṃvara*) which protect the maturation from deterioration;
- (3) The Tantras for Production (*utpatti*) and Completion (*niṣpanna*) of that essence which is to be taken to heart;
- (4) The Tantras of Convergence [upon the supreme attainment].¹⁷

/ smin byed dbañ gi lam žes pa ni /

/ rdo rje theg paḥi thun moṇ min paḥi lam gyi thog mar n̄es par dbañ bskur ḥgro dgos pas lam gyi thog ma yin no / de la gsum / gañ du dbañ bskur ba dkyil ḥkhor gyi mtshan ñid / gañ gis dbañ bskur ba rdo rje slob dpon gyi mtshan ñid / des dkyil ḥkhor gañ du slob ma la ji ltar dbañ bskur baḥi tshul lo /

/ dañ po ni / thog mar slob ma dkyil ḥkhor du bcug nas / dehi rjes su dbañ bskur baḥi phyir du gžug par bya baḥi dkyil ḥkhor ni / slob dpon rdo rje dril bu pas / dbañ bskur dkyil ḥkhor sñon ḥgro bar / žes sogs gsuñs pa ltar / dkyil ḥkhor la / rdul tshon / ras bris / bsam gtan / lus dkyil dañ rnam pa bžir n̄es la /

/ de la bsam gtan gyi dkyil ḥkhor ni / slob dpon dañ slob ma gañ yañ ruñ baḥi dbañ du byas pa ma yin gyi / de ni slob dpon tiñ ne ḥdzin śin

¹ Saraha writes in his *Sri-Buddhakapālatantrapañjika-jñānavati* (Toh. 1652), Derge Ra, 105a-5: “‘*Maṇḍa*’ means essence (or pith, *śāra, *hṛdaya); ‘-la’ means seizing that — thus, ‘seizing the essence’ (*maṇḍala*)” (dkyil ni sñiñ poḥo / ḥkhor ni de len pa ste sñiñ po len žes paḥo). *Avatāra-vyākh.* 96b-3, ff.: “‘*Maṇḍala* means an ‘enclosing of essence’ (*maṇḍa-la*) because of having the ‘essence’ in the sense of ‘enclosing’ it. That is to say, the *maṇḍala* of perfectly pure shape is a *maṇḍala* because encompassed by the circle of wisdom-knowledge (*vidyā-jñāna-cakra*); or, the *maṇḍala* with the Lord in the middle is a *maṇḍala* because the Lord of the Family is surrounded by his retinue. For these purposes one may have, as appropriate, numerous and few aspects, shapes, and colors. There are two kinds of *maṇḍalas*: absolute (*paramārtha*) and relative (*samvṛti*). The absolute one is the wisdom-knowledge possessing (-la) the higher cognition of the Mind of Enlightenment (*bodhicitta*). ... There are two kinds of relative *maṇḍala*, categorized as ‘intrinsic-nature *mandala*’ and ‘reflected-image *mandala*’ (dkyil ḥkhor ni dkyil ḥkhor du ldan pas dkyil ḥkhor te / dbyibs rnam par dag paḥi dkyil ḥkhor la / rig paḥi ye šes kyi ḥkhor gyis bskor baḥi phyir na dkyil ḥkhor žehaŋ / dbus kyi gtso bo dkyil ḥkhor la rigs kyi gtso bo la sogs paḥi ḥkhor gyis bskor baḥi phyir na dkyil ḥkhor te / mañ ūn gi rnam pa dañ / dbyibs dañ / kha dog ji ita bu dag na yañ ruñ ste / de la yañ rnam pa gñis te / don dam pa dañ kun rdzob bo / don dam pa ni byañ chub sems rtogs par gyur pa dañ ldan paḥi rig paḥi ye šes kyi no bo ste / ... / kun rdzob kyi dkyil ḥkhor la yañ gñis te / rañ bžin gyi dkyil ḥkhor dañ / gzugs brñan gyi dkyil ḥkhor gyis bsdus paḥo).

CHAPTER EIGHT

[c. *Procedure in the meaning of the subject matter*]

(1) THE PATH OF INITIATION WHICH PRODUCES MATURATION

Since it is certainly necessary to be conferred Initiation (*abhiṣeka*) at the beginning of the uncommon path (*asādhāraṇa-mārga*) of Vajrayāna, this is the inception of the path. There are three [observances] for it: the characteristics of the *maṇḍala* in which Initiation is conferred; the characteristics of the hierophant who confers Initiation; the method by which the hierophant initiates the disciple in whatever *maṇḍala*.

(a) Characteristics of the *maṇḍala* in which Initiation is conferred

At the outset the disciple is introduced into the *maṇḍala*,¹ and then he is conferred Initiation. Regarding the *maṇḍala* to be entered for that purpose, it is just as stated by the ācārya Vajraghaṇṭa, “The preliminaries of the *maṇḍala* for the Initiation...” As he points out, the *maṇḍalas* are certainly of four types, those made of powdered colors, those painted on textiles, those formed by meditation, and the body as a *maṇḍala*.²

As to the meditation *maṇḍala*, it is not that *any* hierophant or disciple is fit for conferring or receiving the Initiation. Rather, it is stated as

² The *Śrīags rim*, 225b-6, quotes the third chapter of the *Abhidhāna* (Toh. 369) for a further classification: “The *maṇḍala* of syllables (*akṣara*) is the first; the second is the *maṇḍala* of attributes (*nimitta*); that of hand gestures is the third; that of useful images is the fourth; the one having a display of flowers is the fifth; the sixth is the *maṇḍala* of the [deity] host” (mñon brjod kyi gsum pa las / yi gehi dkyil ḥkhor dañ po ste / gñis pa mtshan mahi dkyil ḥkhor yin / lag paḥi phyag rgya gsum pa ste / gzugs brñan dgos pa bži paḥo / me tog dgram pa lña pa ste / drug pa tshogs kyi dkyil ḥkhor ro / žes gsuñs so).

tu brtan pa dañ / slob ma dbañ po śin tu rno žiñ mos pa brtan pa sogs mtshan ūid khyad par can dañ ldan pa la dmigs bsal du gsuñs pa yin no /

/lus dkyil du dbañ bskur ba la / thog mar bla med kyi rdul tshon dañ ras bris kyi dkyil ḥkhor gañ yañ ruñ bar dbañ bskur mtshan ūid tshañ ba thob ste / de nas lus dkyil du dbañ bskur ba yin gyi / thog mar phyi dkyil du dbañ ma thob par lus dkyil du dbañ bskur du mi ruñ ūo /

/ thog mar rgyud ma smin pa smin par byed paḥi thabs dbañ bskur mtshan ūid tshañ ba rdul tshon dañ ras bris gañ du thob kyañ dbañ gi go chod kyi / ho na kyañ slob ma tshogs gsog pa dañ sgrib pa sbyoñ bahi sgo mañ žiñ / snags kyi lam gyi snod khyad par can du ḥgyur bahi dgos pa che bas / deḥi phyir rgyud dañ grub chen gyi gžuñ tshad ldan phal che ba las / rdul tshon gyi dkyil ḥkhor mchog tu gsuñs so /

/ gñis pa ni / brtan žiñ dul la blo gros ldan / žes sogs bla ma lñā bcu pa nas gsuñs pa ltar gyi phyi nañ gi de ūid bcu dañ / mdo snags kyi bstan bcos dañ / rgyud la mkhas pa sogs kyi mtshan ūid tshañ ba / khyad par

³ For this work, cf. Sylvain Lévi, "Autour d'Aśvaghoṣa", *Journal Asiatique*, CCXV (Oct.-Dec. 1929), p. 260, lines 11-14: "Steadfast [in body], controlled [in speech], intelligent, forbearing, just, and without deceit; skilled in the praxis of *mantra* and *tantra*, compassionate, and learned in the expository texts; experienced in the ten categories, expert in drawing the *maṇḍala*; who can explain the *mantras*, is devoted and ruler of his senses, so should be the Hierophant (*ācārya*)."

/ dhīro vinito matimān kṣamāvān ārjavō 'śaṭhaḥ /
/ mantratantraprayogajñāḥ kṛpāluḥ śāstrakovidāḥ // 8 //
/ daśatattvaparijñātā maṇḍalālekhyakarmavit /
/ mantravyākhyākṛd ācāryaḥ prasannaḥ syāj jitendriyah // 9 //

⁴ These are set forth and explained by Tsōñ-kha-pa in his commentary on the *Guru-paṇcāśikā* called *Slob mahi re ba kun sloñ* (Toh. 5269), 7b-3, ff. He quotes two groups of ten from the *Vajrahṛdayālaṅkāra* (Toh. 451), as follows (with incorporation of some of his commentary): — These are the secret [or "inner"] ten categories:

1, 2. The rites of the two "reversals" (*phyir zlog pa*) [reversal through contemplation of the ten wrathful deities (*krodha*), for example; and reversal by means of tying, etc. after the drawing (of the Knowledge Being)];

3, 4. The [Initiations of] Secret (*guhya*) and Insight-Knowledge (*prajñā-jñāna*) [which imply the Flask (*kalaśa*) and the Fourth (*caturtha*), Initiations].

5. The rite of "tearing apart" (*hbyed*) the *sampuṭa* (*kha sbyor*) [i.e. having forced away the enemy guardians (*dgra bo srui ma*), to practice *abhicāra* ("destructive magic")].

6. Devoted food offering (*bali*) [e.g. the 15-fold *bali* for the protectors of the quarters (*dik-pāla*)].

7. Diamond muttering (*vajrajāpa*) [of mind and voice].

8. The rite of accomplishing the fierce act (*drag śul*) [i.e. tying down the gods with the magic nail (*kila*)].

9. Consecration (*pratiṣṭhāna*).

10. Accomplishing the *maṇḍala* [of the deities generated in front; extending them offerings and praises; entering the *maṇḍala* and then receiving Initiation and being favored with permission (*anujñā*)].

the exception in the possession of distinguished characteristics that the hierophant is firm in *samādhi*, the disciple keen in sense organs and firm in conviction.

In regard to Initiation in the body *maṇḍala*, one must first obtain the complete characteristics of Initiation in the Anuttara *maṇḍala* of powdered colors, or painted on textile, as the case may be, and then be conferred Initiation in the body *maṇḍala*. Without having first obtained Initiation in an external *maṇḍala*, one should not be conferred Initiation in the body *maṇḍala*.

The Initiation conferred in either the powdered-colors or painted [*mandala*] is serviceable when it has the complete characteristics of Initiation constituting the means of maturing the initially unmatured stream of consciousness (*saṃtāna*). However, there are many approaches by which the disciple acquires the equipment (*sambhāra*) and eliminates the obscuration; and the chief requirement is that he become an outstanding vessel for the *mantra* path. Hence, the majority of the Tantras and authoritative texts of the *mahāsiddhas* have declared the *maṇḍala* of powdered colors to be the better [of the two].

(b) Characteristics of the hierophant who confers Initiation

They are just as said in the *Fifty Stanzas in Praise of the Guru* (*Gurupañcāśikā* of Aśvaghoṣa, Toh. 3721), "Steadfast, self-controlled, intelligent..."³ That is to say, he has the complete characteristics of the internal and external ten categories (*daśatattva*),⁴ of erudition in the expository

These are the outer ten categories:

1. The *maṇḍala* [of form and formless].
2. Intense concentration (*samādhi*) [i.e. *devatā-yoga*, and of the (three) kinds beginning with "initial training" (*prathama-prayoga*)].
3. Seal (*mudrā*) [e.g. the seals which apply seals to the gods].
4. [Male] stance [the (five) kinds beginning with "left leg bent and right foot forward" (*ālidhaṣṭha*)].
5. Seated position [the (two) kinds beginning with "feet crossed in the diamond manner" (*vajra-paryarikpa*)].
6. Muttering, 7. Burnt offering, 8. Worship;
9. Preliminary ritual (*las la sbyor ba*) [protecting, invitation, etc.].
10. Concluding acts (*slar sdud*) [having finished the offering, praising, etc., to pray that the gods depart].

Tsoṅ-kha-pa explains (*ibid.*, 8b-1, 2) that the latter ten (i.e. the ten outer ones) characterise the Hierophant (*vajra-ācārya*) of the (three) lower Tantras; and that the former ten (i.e. the inner ones) characterise the Hierophant of the Anuttara (Tantra).

du / rtsa bahi ltuñ ba rab hjoms byed / ces gsuñs pa ltar rtsa ltuñ gis dañ por ma gos pañam brygal gos kyañ bdag hjug sogs kyi sdom pa sor chud par byas te / slob ma la dbañ bskur bahi tshe na snags sdom dañ ldan par byas nas dbañ bskur dgos kyi / de ltar ma byas par dbañ bskur na / slob mas dbañ thob pañi go mi chod pas dehi rgyud la snags kyi lam gyi gzi med par son bahi phyir rañ gzan gñis ka bslus par hgyur ro /

/ gzan yañ / bsñen sogs dag par ma byas par / dkyil hkhor las la hjug pa dañ / žes gsuñs pañi dkyil hkhor gyi las dañ / bsñen sogs kyi tshad ji lta bu že na / de la dkyil hkhor gyi las ni / rañ ñid bdag hjug len pa dañ / gzan la dbañ bskur ba dañ / rab gnas dañ / sbyin sreg sogs yin la / las de rnams la hjug pa na / gañ la brten pañi lhañ rnal hbyor bsñen pa kha skoñ dañ bcas pa sñon du btañ nas byed dgos kyi / de lta min na / sñiñ po mdor bsags las / rañ ñid sun hbyin pa dañ ñams par byed ciñ / gnod pa byed par gsuñs pas so /

/ bsñen pañi tshad ni / brtag gñis las / dkyil hkhor bdag poñi bzlas pa hbum / dkyil hkhor pa yi khri yin te / žes gsuñs pa ltar bla med kyi dkyil hkhor phal che ba las / gtso boñi bzlas pa hbum / hkhor rnams la khri phrag re re bya dgos par gsuñs kyañ / bde mchog las / rgyas pa de ltar byed ciñ / hbrañ dañ bsdus pañi rnam gzag gsuñs la / dus hkhor la yañ gtso bo la hbum dañ / hkhor gyi bsñen pa thugs dkyil gyi lha rnams la khri phrag re re bzlas pas chog par gsuñs so / bzañ po yoñs gzuñ dañ / dkyil chog rdo rje hphren ba las / me tog phog pañi lha la hbum bzla dgos par gsuñs kyañ / hdir de ltar ñes par byed dgos par mi bzed do / snags rim las ye ñes hbebs pañi snags la bsñen pa khri phrag gcig dañ / dehi bcu chañi sbyin sreg byed dgos pa ni / dus hkhor gyi dbañ du byas pa yin par gsuñs sñiñ / gzan la ñes par dgos par ma gsuñs la / bzlas pañi kha skoñ gi sbyin sreg bya mi dgos par gsuñs sñiñ / hduñ pañi dkyil cho ga las / ye ñes hbebs pañi bzlas pa hbum dañ / bgegs mthar byed kyi hphren

⁵ There are fourteen basic transgressions, for which see Chapter IX. The citation is from the *Vajrapañjarā*, Chap. 8, according to *Snags rim*, 125b-2.

⁶ There is a quotation from this work, along the lines indicated by Mkhlas grub rje, in *Snags rim*, 130a-2, but with no clue as to a more standard form of the title by which it can be identified in the Tohoku Catalog.

⁷ Possibly Toh. 5287, by Tsoñ-kha-pa.

texts (*śāstra*) of the *sūtras* and *mantras* as well as in the Tantras, and so forth. Above all, they are just as said, "He is victorious over the basic transgressions."⁵ That is to say, either he is not defiled by the basic transgressions in the first place, or if inadvertently defiled by them, restores his vow (*saṃvara*) by personally entering [the *mandala*] and so forth. At the time he confers Initiation upon the disciple, it is necessary that he confer Initiation while governed by the *mantra* vow; for should he confer Initiation while not so governed, the disciple has no advantage in obtaining the Initiation for the reason that the ground (**prakṛti*, T. *gži*) of the *mantra* path is not installed in his stream of consciousness and with the consequence that both parties are deceived.

Furthermore, what are the *mandala* acts and measure of service meant when it is said, "If one engages upon the *mandala* acts without having performed in pure manner the service, ..."? The *mandala* acts are the [hierophant's] own entrance into the *mandala*, conferring of Initiation upon another, consecration (*pratiṣṭhā*), burnt offering (*homa*), and so on. And when one engages upon those acts, he must first perform the service, along with supplementary observances, consisting in *yoga* of the deity on whom one relies. Otherwise, he would stun, damage, and harm himself, as pointed out in the *Sñin po mdor bsags*.⁶

The measure of service (*sevā*) is just as said in the *Hevajra* (I, x, 25a-b): "One should recite 100,000 times for the *mandala* Lord (*cakrēśa*); 10,000 times for the *mandala* retinue (*māndaleya*)"; and the greater number of Anuttara *mandalas* require the recitation of the Lord to be done 100,000 times, that of the members of the retinue 10,000 times for each one. Moreover, the *Samvara* states that the elaborate service is done that way, and that there are medium and brief services. Also, the *Kālacakra* mentions that it suffices to recite 100,000 times for the Lord and, in the service of the retinue, 10,000 times for each deity in the Mind *mandala* (*citta-māndala*). The *Suparigraha* (Toh. 1240) and the *Vajrāvali* (Toh. 3140) *mandala-sādhanas* state that one must recite 100,000 times for the deity on whom the flower falls; however, we do not necessarily require that. The *Sñags rim* (Toh. 5281, by Tsoñ-kha-pa) states that it is a feature of the *Kālacakra* to require a recitation 10,000 times of the *dhāraṇī* which causes the Knowledge Being to descend, and to do the burnt offering in ten parts for that. That work (the *Sñags rim*) does not specify such a requirement for other [Tantras]; and it specifies that there is no necessity to perform the burnt offering which supplements the recitation. In "The *Guhya-samāja mandala-vidhi*",⁷ it is said that one recites 100,000 times to make the Knowledge Being descend and recites 10,000 times

sñags khri bzla bär gsuñs la / bsñen pañi kha skoñ gi sbyin sreg byed mi byed gñis ka ma gsuñs kyañ / gzin rjeñi gñed dmar nag gi dkyil chog las / bsñen pañi kha skoñ gi sbyin sreg ñes par byed dgos par gsuñs pas / sña rtñi rnams guñ bsgrigs nas ñes par byaño /

/ bsñen pañi sñags la rtsa sñags ñes par mi dgos pas / sñiñ po rnams la bsñen pa soñ na / des bdag hjug sogs kyi las la ni go chod par gsuñs so /

/ kha cig na re / gtso boñi bzlas pa hñbum / hñkhor rnams la khri bzla bar gsuñs pa spyir yin gyi / da lta rtsod dus su bñi hñgyur bzla bar sdom hñbyuñ las gsuñs so / ñes ser ba mi hñthad de / sdom hñbyuñ las gsuñs pa ni / las tshogs kyi dños grub sgrub pañi las bsñen gyi dbañ du byas nas gsuñs pa yin gyi / dkyil hñkhor gyi las la hñjug pañi sñon rol gyi bsñen pa la de ltar dgos par sdom hñbyuñ las ma gsuñs sñiñ gñan tshad ldan gañ gis kyañ ma gsuñs pañi phyir ro /

/ kha cig na re / kye rdor lta buñi dkyil gcig gi gtso hñkhor gyi bsñen tshad soñ na / dkyil hñkhor gñan la sgos kyi bsñen pa bya mi dgos par dbañ bskur sogs kyi dkyil hñkhor gyi las la žugs pas chog ste / lha thams cad ño bo gcig yin pañi phyir / ñes zer la / de la rañ bñin rnam dag tu ño bo gcig yin pañi phyir ñes zer ba dañ / rgyud gcig ciñ bde stoñ du ño bo gcig yin pañi phyir ñes pa gañ zer yañ hñdra bas / bya rgyud kyi je-tä-riñi tshe dpag med lha dgu lta bu žig gi dbañ thob na bla med sogs kyi dkyil hñkhor thams cad kyi dbañ thob par hñgyur te / lha thams cad ño bo gcig yin pas so /

/ kha cig na re / bskyed rim thun bñzir bsgom nas bsñen pañi tshad rdzogs par byas su zin kyañ / slob mas dbañ bskur bar gsol ba btab ciñ / slob dpon gyis žal gyis bñzes pañi skabs su bum pa la brten pañi bsñen pa gso ba / dkyil hñkhor spyi dañ / khyad par du bde mchog nag po la bya dgos so / ñes zer ba mi hñthad de / de ni bod kyi rtog bzo hñbañ žig yin gyi / tshad ldan gyi gñuñ gañ nas kyañ de dag gsuñs pa med pañi phyir ro /

/ des na bskyed rim thun bñzir bsgoms nas bsñen tshad tshul bñin du

⁸ Possibly Toh. 5339, by Tsoñ-kha-pa.

⁹ Cf. Chapter III, note 18, where the distinction is shown in terms of *mantras*.

¹⁰ Presumably based on Toh. 2700, Jetäri's *Aparimitäyurjñänavidhi-näma*.

¹¹ For the four watches, *Sñags rim*, 400a-2, mentions in a quotation from Jalandhari-pa, "... dawn, noon, late afternoon, night..." (... tho rañs dañ fi ma guñ dañ phyi dro dañ mtshan mo...). These are evidently the watches of dawn, noon, evening twilight, and midnight.

the *dhāraṇī*-garland that puts an end to hindrances, but there is no mention there of whether or not one performs the burnt offering that supplements the recitation. It is said in "The *mandala-vidhis* of the red and black Yamāris"⁸ that one must certainly perform the burnt offering which supplements the recitation. Hence, one may understand [what to do] through [this] compilation of former and latter passages.

Regarding the *dhāraṇī* to be used in the service, it is not necessary to use the *mūla-dhāraṇī*, because he [presumably Tsōn-kha-pa] says that if one uses the *hrdaya* ones for the service, they are serviceable for the acts of own entrance [into the *mandala*], etc.⁹

According to some persons, the statement that one recites 100,000 times for the Lord, and recites 10,000 times for the members of the retinue, is the general rule, but that now in this age of strife (*kali-yuga*) it should be done four times as often, and they cite the *Samvarodaya* (Toh. 373). Their position is not valid. The *Samvarodaya* refers to the service consisting in the acts which accomplish the *siddhis* of the ritual acts; but the *Samvarodaya* does not set forth such a requirement in regard to the preliminary service of entering into the *mandala* acts, and no other authoritative text asserts such a thing.

According to some persons, when one has gone through the service for the Lord and the retinue of a single *mandala*, say that of Hevajra, one is not required to perform any special service in other *mandalas* and may enter into their *mandala* acts, such as Initiation, because all the deities are of one essence. That would amount to asserting that it is because they are of one essence in their intrinsic purity or because they are of one essence in the sense of a single stream of consciousness and of Bliss-Void (*sukha-sūnya*). As a consequence, if one were to receive the Initiation of, say, the Jetāri Amitāyus in a group of nine gods of the Kriyā Tantra,¹⁰ one would [automatically] receive Initiation in all *mandalas*, Anuttara and so forth, because [using their argument] all deities are of one essence.

According to some persons, after the disciple has finished the measure of service through contemplating the Steps of Production in four watches (*catuhsandhyā*)¹¹ and he petitions for the conferring of Initiation, when the Hierophant deigns to grant it, he (the disciple) must reinstitute service based on the Flask in the case of general *mandalas* and especially that of the black Samvara. That assertion is not valid. It is merely a Tibetan phantasy, because it is not said by any authoritative text.

Indeed, when one contemplates the Steps of Production in four watches he must complete in correct manner the measure of service; and when

rdzogs par byas pa dañ / bskyed rim bsgoms pa la brten nas rañ gi sems
 dag pañi mtshan ma byuñ ba dañ / lhas dbañ bskur ba ma bkag pa tsam
 gyi mtshan ma ni / dbañ bskur ba sogs dkyil ḥkhor gyi las la hjug pa la
 ma mthañ yañ tshañ dgos so / yañ lhañi gnañ ba byuñ na ni / bsñen pañi
 grañs ma rdzogs kyañ dbañ bskur ba sogs dkyil ḥkhor gyi las la žugs pas
 chog ste / de ñid kyiis bsñen tshad kyi dod thub ciñ / de ñid mchog yin
 pas so /

/ gsum pa la gsum / rdul tshon dañ / ras bris dañ / lus dkyil du dbañ
 bskur bañi tshul lo /

/ dañ po la gsum / dkyil ḥkhor bri bañi tshul dañ / dkyil ḥkhor sgrub
 pañi tshul dañ / bsgrubs nas dbañ bskur bañi tshul lo /

/ dañ po la gsum / sañi cho ga dañ / sta gon gyi cho ga dañ / dkyil
 ḥkhor bri bañi cho ga dños bstan paño /

/ dañ po la lña / sa brtag pa / sa bslañ ba / sa sbyañ ba / sa gzuñ ba /
 sa bsruñ žiñ byin gyis brlab paño /

/ dañ po ni / sañi phyogs de dkyil ḥkhor bri bañi mtshan ñid dañ ldan
 mi ldan brtag paño /

/ sa bslañ ba la gñis / mñon pa las bslañ ba dañ / mi mñon pa las bslañ
 baño /

/ dañ po ni / de ltar brtag nas ruñ bañi mtshan ñid dañ ldan par šes
 na / tshur mthoñ la snañ du ruñ bañi sa deñi bdag po rgyal po dañ / groñ
 dpon sogs la sa phyogs der dkyil ḥkhor bri bañi gnañ bžu baño /

/ gñis pa ni / tshul mthoñ la snañ du mi ruñ bañi žiñ skyoñ ste / mi
 mñon pañi sa deñi bdag po la gnañ ba gsol nas / gnañ ba gyur bañi mos

¹² These signs are ordinary determined by dreams. Thus, *Shags rim*, 133b-3, says: "However, the one who has already done the service consisting in contemplation and muttering, must for the performance of Initiation examine his dreams [and decide that] permission has been granted and that it is not opposed; as [the gurus] have said that, one must act accordingly" (hon kyañ bsgom bzlas kyi bsñen pa sñon du soñ
 bas dbañ byed pa lahañ rmi lam brtags nas gnañ ba thob pa dañ ma bkag pa gañ ruñ
 dgos par gsuñs pas de bžin du byaño).

¹³ This paragraph appears to be a reply to all three previous paragraphs each beginning, "According to some persons..." The author has preferred not to reply specifically to the second of those three positions. To use the terminology of the two Truths, it is a matter of Absolute Truth (*paramārtha-satya*) that all the deities are of one essence, but the manifestation of those deities is a matter of Conventional Truth (*sañvṛti-satya*).

he is based in cultivation of the Steps of Production, the sign of his mental purity must arise; and there must be the sign that the Initiation is not opposed by the deity:¹² these are the minimum requirements for engaging in the *maṇḍala* acts, such as Initiation. Furthermore, if the permission (*anujñā*) of the gods has been received, one may enter into Initiation and the other acts of the *maṇḍala* even if the [prescribed] amount of service is not completed. That very [permission] substitutes for the measure of service, because that [permission] is paramount.¹³

**(c) Method by which the hierophant initiates
the disciple in whatever *maṇḍala***

There are three divisions: the method of Initiation in the *maṇḍala* of powdered colors, that in the *maṇḍala* painted on cloth, and that in the body as *maṇḍala*.

**a. Method of Initiation in the *maṇḍala*
of powdered colors (*rajomaṇḍala*)**

There are three parts: the method of drawing the *maṇḍala*, the method of accomplishing the *maṇḍala*, and the method of initiation after accomplishing it.

I'. Method of drawing the *maṇḍala*

There are three sections: the ritual of the site, the ritual of the preparatory acts, and the ritual of drawing the *maṇḍala*.

A'. Ritual of the site. — This has five divisions: investigating the site, begging for the site, clearing the site, seizing the site, protecting and blessing the site.

1'. Investigating the site. — This means investigating a site with reference to whether or not it has the characteristics for drawing a *maṇḍala*.

2'. Begging for the site. — There are two parts to this: begging from a manifest being, and begging from a non-manifest being.

a'. Begging from a manifest being. — Having examined the site and satisfied himself that it has the required characteristics, one begs permission to draw a *maṇḍala* at that site from the master of the site, the king, or the head of a village, who is visible to him.

b'. Begging from a non-manifest being. — When it is not feasible for a 'field protector' (*kṣetrapāla*) to appear to the vision, one begs permission from the invisible master of that site. Without exception, it is man-

pa byed pa sogs tsam ni dkyil ḥkhor thams cad kyi cho ga la dgos par khyad par med do /

/ yañ bde mchog dañ / dus ḥkhor sogs la ni / sahi lha mo la gnañ bžu ba dañ / bde mchog la khyad par bde gsegs sa bslañ žes pa / ḥjig rten las ḥdas pa la gnañ ba gsol ba yod ciñ / dus ḥkhor la yañ de dañ rnam pa mthun pa tsam žig gsuñs pa rnams ni / de rnams kyi cho gaḥi khyad par yin gyi / ḥdus pa sogs la de ltar ma gsuñs kyañ / cho ga chad paḥi skyon du mi ḥgyur te / lugs so so ba yin pas so /

/ gsum pa sa sbyañ ba la gñis / brkos pas sbyañ ba dañ / rko mi dgos paḥi sbyoñ tshul lo /

/ dañ po ni / dkyil ḥkhor gyi khañ pa thog mar bzos nas der dkyil ḥkhor bri ba lta bu dañ / rgyal poḥi pho brañ gi phyi rol dañ / groñ khyer sogs kyi phyi rol dbye thañ kha lta bur dkyil ḥkhor bri ba la ni / sa brkos nas rdo ba dañ / tsher ma dañ / gyo mo la sogs paḥi zug rñu ḥbyin pas sbyañ dgos la / de ltar ma byas na mi ruñ bas /

/ de la thog mar sa gañ nas brko baḥi lto ḥphyeḥi mchan khuñ thigs par bya baḥi phyir du / lto ḥphye brtag paḥi thig btab ste / deḥi mchan khuñ thigs par byas nas / thog mar de nas ḥbyor kham gñis gsum žig brko bar bya ste / de nas phyogs gañ nas brkos kyañ sa bdag dañ mi thug paḥi dgos pa yod do /

/ gñis pa ni / gtsug lag khañ dañ / lha khañ dañ / khañ khyim la sogs par bri ba na / sa brkos pas sbyañ mi dgos ſiñ / rdzas ſnags tiñ ne ḥdzin gsum gyis sbyañs pas cho ga la / de la rdzas ni chu thal ba / yuñs kar la sogs pa dañ / ſnags ni / om bhū kham la sogs paḥo / tiñ ne ḥdzin ni /

¹⁴ In the extensive treatment by the *Snags rim*, the investigation of the “breast goer” is done in accordance with Vibhūti’s *maṇḍala-vidhi* (possibly Toh. 1832, Vibhūti-candra’s *Pindikṛtasādhanapañjikā*), cited a number of times beginning *Snags rim*, 139b-4. The “breast goer” (*S. uraga*, T. *lto ḥphye*) is ordinarily understood as a serpent, but it is hard to believe that this meaning is intended in the present context. The eight serpent kings (*nāga-rāja*) are disposed along the “breast goer”: Kulika at the tip of the tail, Karkoṭaka the sacral place, Mahāpadma the shoulders, Vāsuki the heart, Saṅkhapāla the navel, Takṣaka the neck, Padma the ears, and Ananta at the head. The treatment suggests that the *uraga* is a substitution for *kürma* (“tortoise”). The site is taken as a square, and each side, representing the four cardinal directions of East and so on, is divided into three parts representing three months, and each part divided into thirty for the days of a month, so each side is divided into 90 spaces (which, to use zodiacal terminology, would be called “degrees”). On the first day of autumn, the “breast goer” has its head at the N.E. point, its tail at the S.W. point and faces the South direction. It slowly revolves, each day making a clockwise transit into another space, until at the end of six months [during which the sun, starting at the N.W. point, proceeds counter-clockwise in its six months of Southern declination] its head arrives at the S.W. point, its tail at the N.E. point. Then it proceeds clockwise for six months, facing North [while the sun proceeds counter-clockwise through

datory in the ritual of all *mandalas* to have conviction that permission has been granted.

Moreover, in the *Samvara*, *Kālacakra*, etc., one asks the Earth Goddess (*prthivī*) for permission. In particular, in the *Samvara* one says, "O Sugata, [I] beg the site", which amounts to asking permission of a supramundane being; and in the *Kālacakra* there is something consistent with that. These remarks concern special features of their rites. However, in the *Guhyasamāja*, among others, it is not set forth that way; and this is no fault of omission, because there are various [proper] schools.

3'. *Clearing the site.* — There are two parts to this: method of clearing with digging; method of clearing with digging not required.

a'. *Method of clearing with digging.* — For drawing the *mandala*, whether it be a case of first building a *mandala* house and drawing the *mandala* therein, or a case of a picture at a spot outside the royal palace, outside the city, and so forth, it is necessary to dig up the site and remove stones, thorns, broken bricks, sherds, and similar pains of the earth, thus clearing the site. If that is not done, it is not proper [to draw the *mandala*].

In order to "line" the "armpit" (*kakṣa*) of the "breast goer" (*uraga*) at the place where one commences to dig, one strikes a line (**sūtra-nyāsa*) to determine the "breast goer".¹⁴ When one has "lined" its "armpit", he thereupon digs out first two or three shovelfuls, after which he may proceed with digging wherever he wishes without risking offence to the 'field protector' (or, *genius loci*, S. *kṣitipati*).

b'. *Method of clearing with digging not required.* — If one draws [the *mandala*] in such places as a monastery (*vihāra*), temple (*devakula*), and residence (*layana*), it is not necessary to purify by digging the soil, but one has a purificatory ritual with substances, incantations, and intense concentration. In this case, the substances are water, ashes, white mustard seed, etc. The incantations are *Oṃ*, *bhū*, *khaṇi*, etc. The intense

its six months of Northern declination]. For the place of initial digging, Tsoñ-kha-pa cites that work of Vibhūti as follows: "From [head in] East, disregard 27 spaces [toward West, and take] the next nine spaces. From Northern [latitude of head] disregard 13-1/2 spaces [toward South, and take] the next 4-1/2 spaces. One begins to dig in the center of this [rectangular] sign [a $9 \times 4\frac{1}{2}$ space rectangle]" (śār nas cha ni ḥi śū rtsa bdun dor / byaṇi nas phyed dañ bcu bžiḥi cha dor bar / śār nub cha dgu lho byaṇ phyed dañ lha / hdi ni mtshan gyi mdun du thog mar brko). Presumably, when the head is in a different direction from East, one modifies the instructions accordingly. Apparently, the $9 \times 4\frac{1}{2}$ spaced rectangle is the "armpit" (*kakṣa*) of the "breast goer".

stoñ pa ñid bsgoms nas sbyañ baḥo / ḥdi ni brkos nas sbyañ ba la ḥañ dgos so /

/ bži pas gzuñ ba ni / de ltar legs par sbyañs paḥi sa deḥi dbus su rañ ñid dkyil ḥkhor gyi śar sgo gañ du ḥon ba deḥi phyogs su kha bltas la ḥdug ste / sgrub thabs rdzogs par bsgoms nas / sa der yañ ji ltar bsgoms pa de ḥdra baḥi dkyil ḥkhor bri bar byaḥo sñam du blos dam bcaḥ ba ni sa gzuñ baḥo /

/ lna pa nī / de nas phyogs kyi slob dpon bžis sgo bži nas ma-ṇḍa-la sñon du ḥgro baḥi mchod pa phul la / dkyil ḥkhor bri bar gsol ba gdab pa ni / bdag bskyed kyi dkyil ḥkhor ñer bsdu mi byed par ḥdegs paḥi phyag rgya dañ / sñags kyis nam mkhar bteg la bya / de nas rañ ñid gtso bo las mar me gcig las gñis chad kyi tshul gyis skabs gañ yin gyis khro boḥi dbañ por bsgyur bar bya žiñ / de la khro bo gañ du bsgyur na / bde dgyes lta bu la khams gsum rnam rgyal dañ / dus ḥkhor lo rdo rje śugs dañ / ḥdus pa la že sdañ rdo rje lta buḥo / de ltar rañ rañ gi khro bo de ñid kyi ūa rgyal bzun ste / slob dpon dbañ ldan du soñ nas / bglegs la bkaḥ bsgo byas te / de nas slob dpon thams cad kyis phyogs bži la sogs par / rkañ stabs kha sbyor sogs rgyas bsdus ci rigs par byas la / bglegs lhag ma rnams la phur gdab bya ba dañ / bsruñ ḥkhor bsgoms nas bglegs bsruñ žiñ sñags dañ phyag rgyas dkyil ḥkhor gyi sa gži rdo rjeḥi rañ bžin du byin gyis rlob paḥo /

/ sa cho ga gi rim pa ḥdi ni / bla med kyi dkyil ḥkhor phal che baḥi lugs yin la / dus ḥkhor lta bu la cuñ žig mi mthun pa yod do /

/ gñis pa sta gon la bži / saḥi lha mo sta gon dañ / dkyil ḥkhor gyi lha

¹⁵ The “*mandala* of self-generation” seems to be the *maṇḍala* as contemplated according to the foregoing sub-section “Seizing the site”.

¹⁶ The stances meant are five according to Tsoñ-kha-pa’s *Sñags rim*, 150a-2, ff., and according to Ānandagarbha’s *Tattvāloka* (Toh. 2510), Derge Li, 254b-4, 5. They are five of the six (omitting *vaiśnava*) in Manomōhan Ghosh, transl., *The Nātyāśāstra ascribed to Bharata-muni* (Calcutta, 1951), 201-3. In the order given below, with descriptions as cited by Tsoñ-kha-pa, *ibid.*, they are performed, respectively, in the four directions, 1. East, 2. South, 3. West, 4. North, and finally in 5. the center.

1. *āliḍha* (*gYas brkyai*). The calf of the left leg is drawn back and the right leg, five spans (*tāla*) away, is stretched out straight.

2. *pratyāliḍha* (*gYon brkyaiñ*). The reverse of *āliḍha*.

3. *vaiśākha* (*sa ga*). The two legs are placed 26 *aṅgulis* apart; and showing the sides of the toes of the feet, the shanks of the legs are held straight.

4. *mandala* (*zlum po*). The two legs are placed a pair (*do pa*) of *hastas* apart, mimicking a wing of the Harṣa bird.

5. *samapāda* (*mñam pa*). The toes of both feet are placed in mutual conjunction, with the big toe and the heel of each foot against one another.

Furthermore, *Kuladatta’s *Kriyāsamgraha* (Toh. 2531), Derge Ku, 286b-287a, describes seven stances (*rkañ stabs bdun*), showing eleven varieties, or methods, of

concentration is the purification through contemplation of Voidness. The latter is also required when purifying through digging.

4'. *Seizing the site.* — When the site has been well cleared in that way, one seats himself in its center, facing what is to be the east gate of the *mandala*. Having passed completely in review the ‘procedure of evocation’ (*sādhana*), he thinks, “I shall draw a *mandala* on this site and just as I have contemplated it.” This vow with his cognition is what is called “seizing the site”.

5'. *Protecting and blessing the site.* — Then the four hierophants in the [cardinal] directions make preliminary *mandala* offering at the four gates and petition for drawing of the *mandala* as follows: without contracting the *mandala* of self-generation,¹⁵ they lift it to the sky with the gesture of uplifting and with incantations. Then they create by transformation from their own Lords, in the manner in which a second flame separates from the first, the power of Wrath appropriate to the occasion. In to what wrathful deities do they transform? In the case of *Samvara* and *Hevajra*, into such a one as *Trailokya-vijaya* (“victorious over the three worlds”); in the case of the *Kālacakra*, into such a one as *Vajravega* (“the thunderbolt gust”), and of the *Guhyasamājā*, into such a one as *Dveśavajra* (“the diamond of hate”). In that way, each one seizes the egotism (*ahamkāra*) of precisely his own wrathful deity; and the hierophants, having gone to the north-east corner, issue commands to the obstructing demons [to depart]. Next, all the hierophants perform, beginning in the four cardinal directions, extensively or summarily as indicated, the stances,¹⁶ the *sāmpuṭa*¹⁷ and so on, and nail the rest of the obstructing demons with the magic nail (*kila*). By contemplating the ‘protective circle’ (*rakṣā-cakra*) they guard against [further] obstructive demons; and by means of incantations and gestures, they bless (i.e. energize) the site of the *mandala* into the intrinsic nature of diamond (*vajra*).

Those steps in the ritual of the site are the most general procedure for the Anuttara *mandala*; they differ only triflingly for, say, the *Kālacakra*.

B'. *Ritual of the preparatory acts.* — This has four divisions: preparation of the earth goddess, preparation of the *mandala* deities, preparation of

¹⁵ *Yas brkyāñ*, ten of *g Yon brkyāñ*, six of *sa gahī rkañ stabs*, seven of *zlum pohi rkañ stabs*, five of *mñam pohi rkañ stabs*, one of *rus sbal gyi rkañ stabs* (**kūrmastha*), and two of *rkañ gcig gi rkañ stabs* (**ekapādashtha*).

¹⁷ The word *sāmpuṭa* probably means here the placement of the hand palms together.

sta gon dañ / bum pa sta gon dañ / slob ma sta gon no / de la sta gon dañ lhag gnas don gcig ciñ / dbañ bskur bahi skabs ma yin pañi sgrub mchod dañ / bdag hjug sogs kyi dus su slob ma lhag gnas bya mi dgos so /

/ sahi lha mo lhag gnas bya bahi tshul ni / dkyil hkhor gañ du bri bahi sa dehi dbus su sahi lha mohi tshom bu bkod la / der dam tshig pa bskyed / de la ye šes pa bcug mchod pa phul nas dkyil hkhor bri bar gnañ ba gsol žiñ / dbañ po htshol bahö / skabs der gtor ma hbul mi hbul gyi lugs gñis yod do /

/ gñis pa lha sta gon ni / dgos pa gañ gi phyir dañ / tshul ji ltar že na / dgos pa ni sa la rdul tshon gyi dkyil hkhor hñri bar hgyur pa byin gyis rlob pañi don du lha la gsol ba btab nas sñan gsan hñbebs paño /

/ bya tshul ni gañ du hñri bahi sa der drihi thig le dañ / me tog gi tshom bu bkod nas bya ba yin la / de yañ drihi thig le sogs gañ du byas pa de ñid du rdul tshon gyi lha mtshan gyi gnas mi hphyug par bya bahi phyir du thog mar thig hdebs dgos kyi / thig ma btab pañi sña rol tu lhag gnas byed pañi lag len ni legs par ma mthoñ la / des na thig hdebs pa la yañ las thig dañ ye thig gñis yod pañi thog mar las thig btab ste de nas ye thig hdebs pa yin gyi / thog mar ye thig btab ste / de nas las thig hdebs pa mi hñhad de / ye thig ni las thig byin gyis rlob byed ma yin par hgyur ba dañ / lha bskyed pañi tshe na han dañ por ye šes pa bskyed nas / de la dam tshig pa gžug dgos pa sogs gnod byed du ma žig hoñ bahi phyir ro /

/ de na bla ma sña ma rnams kyi phyag len la / las thams cad par bskyed pañi lugs med kyañ / rañ lugs la las thig dkyil hkhor gañ yin pa dehi las thams cad par bskyed nas byin gyis brlabs te / thig hdebs par byed dgos so / dper na / las thams cad pañi lha gañ du bskyed pañi bum pa la las bum zer ba bžin no / de ltar bskyed dgos par pa-ñdi-ta don yod rdo rje la sogs pañi mkhas pa du mas gsuriñ so /

/ de la las thig hdebs byed kyi thig skud ni srad bu dkar po kha dog

¹⁸ As one gathers from the *Snags rim*, 160b-4, ff., the ‘knowledge line’ is pitched upon the ‘action line’; hence both are necessary for the basic structural lines of the *mandala*. For a sketch of the first structural lines to be drawn in the *mandala*, see F. D. Lessing, “The Eighteen Worthies Crossing the Sea”, *Reports from the scientific expedition to the North-Western provinces of China under the leadership of Dr. Sven Hedin* (= *The Sino-Swedish Expedition Publication* 38) (Stockholm, 1954), p. 126. According to *Snags rim*, 165b-6, ff., of the eight chief lines (*thig chen brygad*, the *brahmā* lines (*tshañis thig*) are pitched first. These are the North to South line and the East to West line, of which the former is first in the *yogini-tantra* and the latter is first in the (*mahā*-) *yoga-tantra*. Next come the basic lines (*rtsa thig*), the sides of the square, namely the 1. East, 2. West, 3. North, 4. South lines; and here we assume that the order depends on whether it is a *yogini-tantra* or a (*mahā*-) *yoga-tantra*. Finally, there are the Fire to Wind (S.E. to N.W.) diagonal (*zur thig*) and the second diagonal.

the flask, preparation of the disciple. Here the term ‘preparation’ (*stagon*, S. **sāmantaka*) is synonymous with ‘foundation’ (*lhag gnas*, S. **adhiṣṭhāna*). It is not necessary to prepare the disciple at the time of *sādhana* offering, [the hierophant’s] own entrance [into the *mandala*], or other such acts, when it is not the phase of Initiation.

1'. *Preparation of the earth goddess*. — In the middle of the site upon which the *mandala* will be drawn, one arranges a small heap of the earth goddess (*prthivī*). There he generates the Symbolic Being (*samaya-sattva*). Having presented offerings to the Knowledge Being (*jñāna-sattva*) so it will enter that [heap], he asks permission to draw the *mandala*, and seeks the testimony [of earth]. There are two schools of thought as to whether or not one offers a *bali* on that occasion.

2'. *Preparation of the mandala deities*. — Why the requirement, and what the method? The requirement is for blessing the *mandala* of powdered colors drawn on the site. The gods are beseeched to lend a gracious ear.

The method of doing it is as follows: On the site where one is going to draw [the *mandala*] one places a drop of perfume and a small heap of flowers. Moreover, in that very place where one has applied the drop of perfume and the other, one must pitch a line at the outset so there will be no mistake regarding the placing of the divine marks of powdered color. In contrast, the procedure of making preparation without first pitching the line is not well regarded. Now, for pitching the line, there are both the ‘action line’ (*karma-sūtra*) and the ‘knowledge line’ (*jñāna-sūtra*); and of these, one first pitches the ‘action line’ and after that, pitches the ‘knowledge line’.¹⁸ In contrast, to first pitch the ‘knowledge line’ and after that the ‘action line’ is not valid, because [in such a case] the ‘knowledge line’ would not bless (i.e. energize) the ‘action line’, and because, moreover, at the time of generating the gods, that would require first generating the Knowledge Being and then drawing the Symbolic Being into that, and so forth, thus resulting in much harm.

In the procedure of the former *gurus* there is no manner of generating all the acts. However, in our school, whatever be the *mandala*, the ‘action line’ generates all the acts and blesses them. So it is necessary to pitch that line. It is analogous to the case of that flask, in which is generated the deity of all the acts, being called the ‘action flask’. Many knowledgable men, such as the *pandita* Amoghavajra, have expressed the necessity to generate in that manner.

The string for pitching the line is made of uniformly white thread, the color being produced by ‘moistening’ by means of rubbing the line

gcig pa rdo rgyus sogs kyi thig chal gyis gser par byas nas rlon thig btab la / ye thig ma btab pahi bar der drihi thig le sogs byas te /

/ sta gon gyi lha dam tshig pa bskyed nas ye ses pa hjug pahi tshe / snaar sa cho ga gi skabs su nam mukhar brteg pahi dkyil hkhor de nind mar phab nas bstim pa ma gtogs / ye ses pa hjug tshul gzan bya mi dgos pas / de bstims nas mchod bstod bdud rtsi myan ba sogs byas te snan gsan hbebs pa yin no /

/ de nas ye thig hdebs pa ni / hdebs byed kyi thig skud ni rigs lnahi no bor bskyed pahi srad bu kha dog lna pa / de re re la han rañ dañ mthun pa lna lna byas la / lna lna ni su rtsa lna po de rnams phyogs gcig tu bsgril nas skam thig byed do /

/ gsum pa bum pa sta gon ni / sta gon gyi dkyil hkhor nam mukhar btegs nas / ye thig ma btab pahi goñ du byed pa dañ / yan thog mar bum pa sta gon byas la / de nas sta gon gyi dkyil hkhor bteg ste / ye thig hdebs pahi lugs gnis yod pa ni rañ rañ gi skabs su bsdad pa ltar byaho /

/ de nas rañ rañ gi sgrub pahi tshul legs par ses pas dgod ciñ / de la rgyas par byed na bum pa lha grañs dañ mñam pa dañ / ma grub na bum pa lna byas la / gtso bo yab yum la gcig dañ / sar la sogs pahi phyogs bzihi lha rnams bskyed pahi bum pa bzi dañ bcas pa rnams bñams te / de rnams kyan phyogs rnams su tshul ji ltar dgod pa dañ / bum pahi nañ du lha rnams bskyed tshul ses dgos so /

/ de yan ma grub na bum pa gnis la brten nas / gcig rnam rgyal dañ / gcig las bum du byaho / bum pa bsgrub pahi dgos pa rnam rgyal bum pa ni / dban bskur ba dañ bdag hjug sogs kyi tshe / chu dban man du bskur ba dañ / las bum ni dkyil hkhor dañ / mchod rdzas dañ / bdag dañ / gnas dañ / slob ma la bsañ gtor bya bahi phyir yin no /

/ bum pa sgrub pahi tshul la / kha cig / rnam rgyal bum par lha thams cad bskyed / de nas dehi steñ du bzag pahi duñ chos dañ / thog pa sogs su yan lha rdzogs par bskyed pahi lugs gcig dañ / yan duñ chos su lha

¹⁹ As Tsoñ-kha-pa writes in his *Dban don* (Toh. 5287), Vol. Ca, 22a-1: "One contemplates the nature of Akshobhya [represented by] a black thread and [generated] from *Hūm*; Vairocana, a white one and from *Om*; Ratnasambhava, a yellow one and from *Svā*; Amitābha, a red one and from *Āh*; and Amoghasiddhi, a green one and from *Hā*" (thig skud nag po Hūm las mi bskyod pa / dkar po Om las rnam snañ / ser po Svā las rin hbyuñ / dmari po Āh las hod dpag med / ljañ khu Hā las don grub kyi no bor bsgomts la). The standard order of reciting the "heart" mantras is: *Om Āh Hūm Svā-Hā*.

²⁰ Mkhlas grub rje may be referring to the *Snags rim*; for example, material in the extended treatment of the thread rite, ending 191a-4.

with chalk, and so on. Then one pitches the ‘wet line’. And as long as the ‘knowledge line’ has not yet been pitched, one applies there the drop of perfume, and so on.

After generating the preparatory-deity Symbolic Being, when the Knowledge Being enters, that *mandala* which previously in the phase of ritual of the site had been raised to the sky, is now caused to descend; and, except absorbing it, one need not do anything else for drawing in the Knowledge Being. After absorbing it, one makes offering and praises, enjoys the ambrosia (*amṛta*), and so forth, and beseeches [the gods] to lend a gracious ear.

Next, one pitches the ‘knowledge line’: The string for pitching it is made of thread in five colors generated into the essence of the five Families. Each [Family] is represented by five of its own [-colored threads];¹⁹ thus, with five of each [color], there are 25 in all, and those twisted together make the ‘dry line’.

3'. *Preparation of the flask.* — One may lift the *mandala* of preparation to the sky before the ‘knowledge line’ is pitched; or may first prepare the flask and then lift the *mandala* of preparation. These two modes of pitching the ‘knowledge line’ are performed as explained in their individual sections.²⁰

Then, with good understanding of the individual evocation method [namely, of the particular mode of pitching to be employed], one arranges [the flasks]. In the most elaborate form, the number of flasks is equal to that of the deities. If that cannot be realized, one works with five flasks, preparing one for the Lord in Father-Mother union, and four flasks starting with the East for generating the deities of the four cardinal directions. Here one must also keep in mind the manner of arranging the flasks in the four directions and the procedure of evoking the deities within the flasks.

Again, if one cannot realize that (i.e. as much as five), he relies on two flasks: one, the victorious flask (*vijaya-kalaśa*), the other, the action flask (*karma-kalaśa*). As to the purposes of the flasks, the victorious flask is used at the time of Initiation and the [hierophant’s] own entrance [into the *mandala*] as well as for conferring the numerous water initiations. The action flask is used for sprinkling the *mandala*, the offering materials, himself (i.e. the hierophant), the place, and the disciples.

As to the method of “accomplishing” the flasks, one school holds that all the deities should be generated in the victorious flask, and that thereupon one should fully generate the deities also in the conch (*śankha*), in the skull bowl (*kapāla*), etc. which are placed on top of that [victorious

dñoś su mi bskyed par rnam rgyal du bskyed paḥi lha de rnams duṇ chos su me loṇ naṇ du gzugs brñan śar ba lta bur bsgom paḥi lugs gcig daṇ / yaṇ rnam rgyal du bskyed pa ḥdra ba la duṇ chos su gtso bo yab yum tsam bskyed paḥi lugs te / de ltar lugs gsum byuṇ ba ni mi ḥthad de / tshad ldan sus kyaṇ ma bṣad paḥi phyir ro / de rnams kyi ḥkhrul gži ni / grub chen mtsho skyes kyis / bam las byuṇ baḥi bum pa ni / rin chen bum paḥi steṇ gžag bya / der ni lha rnams bskyed par bya / žes gsuṇs paḥi / der ni žes pa rnam rgyal la ma go bar / duṇ chos la bzuṇ bas nor ba yin no / gžan yaṇ dus ḥkhor las / rgyal ba daṇ / rnam par rgyal ba daṇ / rnam rgyal chen po gsum gsuṇs paḥi rgyal ba daṇ rnam rgyal ni bum pa bcu gsuṇs paḥi steṇ ḥog gi bum pa gñis yin la / rnam rgyal chen po ni duṇ chos la byas nas / der lha thams cad bskyed par gsuṇs kyaṇ / rnam rgyal sogs bum pa gžan rnams su lha re re las bskyed par ma gsuṇs pas šes du mi ḥgroḥo /

/ raṇ lugs la rnam rgyal bum par dkyil ḥkhor gaṇ yin pa deḥi lha thams cad bskyed dgos par khyad par med kyaṇ / gžal yas khaṇ bskyed pa daṇ / mi bskyed paḥi lugs gñis yod do /

/ rnam rgyal bum paḥi steṇ du bżag paḥi duṇ chos sogs dri bzaṇ kyi chus bkaṇ ba de ſnid ni / u-da-ka daṇ / yi ge gsum bzlas pas / rdo rje bdud rtsiḥi chur thog mar bsgrubs nas rnam rgyal du bskyed paḥi lha la mchod yon dbul baḥi phyir du yin / de ltar yin par grub chen lva-ba-pa daṇ / saṇs rgyas thod paḥi dkyil chog la sogs pa tshad ldan du mas gsuṇs so / de nas duṇ chos kyi chus mchod yon phul / me tog daṇ gtor ma phul la / mchod bstod byas nas / yo ga man chad la bžu baḥi lugs med kyaṇ / bla med kyi skabs su / lha rnams bum chu daṇ ū bo gcig tu bžu bar byed la / de yaṇ gtso bo yab yum sňoms par žugs nas / chags pa chen poḥi mes ū ste bum chu daṇ dbyer med du gyur par sems pa yin no / ḥo na ḥkhor rnams yab yum du med pas ji ltar bya sňam na / skyon med de / dkyil ḥkhor deḥi gtso ḥkhor thams cad rgyud gcig yin pas / gtso bo yab yum

²¹ This citation is part of a longer quotation in the *Snags rim*, 197b-5, ff. from Mtsho skyes' commentary on the *Hevajra-tantra*, the *Pañjikā-padmin* (Toh. 1181).

²² Cf. Mario E. Carelli, ed., *Sekoddeśatikā of Naḍapāda* (*Nāropā*) (Baroda, 1941), text, 19.7-8 (Tibetan, Toh. 1351, Derge Vol. Na, 234a-6, 7): *pūrvāparajayavijaya-ghaṭa* = śar daṇ nub kyi rgyal ba daṇ rnam par rgyal baḥi bum pa; *vijayaśāmkha* = rnam par rgyal ba duṇ. In three-dimensional representation, the ten flasks are placed in the ten directions, eight in the plane, one at the zenith and one at the nadir. For obvious physical reasons, in two-dimensional representation the latter two — *jaya* and *vijaya*, are placed in the East and in the West.

²³ *Snags rim*, 196b-3, also mentions "three syllables" (*yi ge gsum*) without making them explicit, but the standard meaning can be assumed: *Om*, *Āḥ*, *Hūm*; and the discussion, *ibid.*, folio 215b makes this clear.

flask]. Another school holds that one should not generate the deities concretely in the conch, but that those deities generated in the victorious flask should be contemplated as arising in the conch like a reflection in a mirror. Still another school maintains the same thing as concerns generating in the victorious flask, but holds that only the Lord in Father-Mother union is generated in the conch. The three schools having those positions are not valid, because no authority has explained it accordingly. The source of their error is found in a saying of the *mahāsiddha* Mtsho-skyes: "The flask arising from the [syllable] *Baṃ* should be placed upon the precious flask(s). There (*der*) one should generate the deities."²¹ The mistake lay in not understanding the word "there" to refer to the victorious flask but (mistakenly) to the conch. Moreover, the *Kālacakra* mentions three flasks — *jaya*, *vijaya*, and *mahāvijaya*. Of these, the *jaya* and *vijaya* are the two flasks above and below among the ten flasks mentioned [in that Tantra]. The *mahāvijaya* flask is taken as the conch.²² Thus, while the passage spoke of generating all the deities "there", it did not say one should generate any of the deities in flasks other than the *vijaya* and so on. Hence, it could not serve as an authority.

According to our own school, without exception one must generate all the deities of the *mandala* in question in the victorious flask (*vijaya-kalaśa*). However, there are two ways of doing it, according to whether or not one generates a palace (*vimāna*).

When filling with scented water the conch and so on that are placed on top of the victorious flask, one recites "*udaka*" ('water') and the three syllables.²³ This is done so as to first succeed in rendering it into 'diamond ambrosia' (*vajrāmrta*) water, and then in presenting it as a sacrifice (*argha*) to the deities generated in the victorious flask. That is stated as the case by many authorities, among which are the *mahāsiddha* Lva-ba-pa and the *Buddhakapālamanḍalavidhi* (presumably Toh. 1657, by Saraha). Thereupon, one presents the sacrifice with the water of the conch, presents flowers and food, making offerings and praises. As to what is done next, the Tantra divisions of Yoga and below have no rules about the fusing [of the deities with the water], but in the Anuttara phase the deities and the water of the flask are fused into a single essence. The idea is that the Lord has entered the sameness of Father-Mother union, who fuse together by the fire of great passion (*mahārāga*) and become indivisible from the water of the flask. Suppose one would ask how this would happen in the case of the retinue members who are not in Father-Mother union. The Lord and all his retinue of that *mandala* have a single stream of consciousness. Therefore, when the divine

bde bas žu nas dgyes paḥi stobs kyis ḥkhor rnams kyaṇ žu ba yin la / raṇ lugs la mtshan maḥi lha rnams kyaṇ b́u bar byed pa yin no /

/ kha cig rdo rje bdud rtsiḥi chu žes pa / rdo rjeḥi mgo la chu blugs nas de la byed par snaṇ ste / de ḥdra ba de ni šes pas bltas na bžad gad kyi gnas yin no /

/ bži pa ni / slob ma sta gon byas paḥi dgos pa gaṇ yin sñam na / sñags kyi snod ruṇ du byas nas rgyud sbyoṇ ba daṇ / sta gon gyi skabs su bla mas naṇ dbaṇ bskur de rdo rje theg par rigs nes par byas nas dbaṇ bskur ba dgos kyi / de ltar ma byas par dbaṇ bskur du mi ruṇ ste / dper na ḥkhor los bsgyur bahi rigs su skyes paḥi gžon nu deḥi rgyal srid du dbaṇ bskur du ruṇ gi / dmaṇs rigs la sogs pa deḥi rgyal srid du dbaṇ bskur du mi ruṇ ba bžin no /

/ gsum pa ni / ye thig btab nas / deḥi ḥog tu rdul tshon gyi dkyil ḥkhor bri la / de ltar bris zin nas brten paḥi dkyil ḥkhor gyi skabs su phyag rgya gsum gaṇ ruṇ dgod par bya ste / de la phyag rgya gsum ni / thugs dam tshig gi phyag rgya / de mtshon par bya bahi phyir du raṇ raṇ gi lha gnas su raṇ raṇ gi phyag mtshan dgos pa ḥam / gsuṇ chos kyi phyag rgya / de mtshon par bya bahi phyir du lha gnas rnams su raṇ raṇ gi sa bon dgod pa ḥam / sku phyag rgya chen po / de mtshon par bya bahi phyir du lha gnas rnams su rdul tshon gyi lhaḥi sku gzugs rdzogs par bri ba ḥam / lha gnas rnams su de daṇ deḥi lhaḥi sku lugs ma ḥjog pa gaṇ ruṇ byas pas chog go /

/ de ltar rten daṇ brten par bcas paḥi dkyil ḥkhor bris zin nas / gdugs daṇ / rgyal mtshan daṇ / mchod paḥi yo byad rnams kyis dkyil ḥkhor brgyan par byaḥo /

/ gñis pa ni / de ltar rten daṇ brten paḥi dkyil ḥkhor bris zin brgyan pa sogs byas zin nas sgrub dgos pas / de la bdag mdun tha dad du byed

²⁴ "Attribute deities" means deities distinguished by visible symbols, especially by hand symbols (*hasta-cihna*).

couple fuses through bliss, by the force of their joy the members of the retinue also fuse. According to our own school, the attribute deities (*nimitta-devatā*)²⁴ also are made to fuse [with the water].

There are even some who while reciting “diamond ambrosia water” pour water on the head of the *vajra*. When such a thing is seen by knowledgeable persons, it is an occasion for mirth (or simply ridiculous).

4'. Preparation of the disciple. — What is the requisite in the preparation of the disciple? The requisite is to purify his stream of consciousness upon making him a fit receptacle for the *mantra* [-path, i.e. *Vajrayāna*]; and in the phase of this preparation the requisite is his guru's conferring the inner initiation, i.e. to initiate [the disciple] upon determining his Family in the *Vajrayāna*. If that [determination] is not made, it is not proper to confer initiation. This is analogous to the case of a prince born in the family of a world emperor (*cakravartin*): it is proper to confer upon him the consecration (*abhiṣeka*) of kingdom, but it is not proper to confer the consecration of kingdom upon a *sūdra*, and so on.

C'. The ritual of drawing the mandala. — Having pitched the ‘knowledge line’, one next proceeds to draw the *mandala* of powdered colors. This done, one must arrange, in the phase of the *mandala* of the residents (*ādhēya*), one or other of the three seals, as indicated. Here, the three seals (*mudrā*) are as follows:

1. The pledge seal (*samaya-mudrā*) of mind. In order to symbolize that, one arranges the hand symbol (*hasta-cihna*) of each deity in that deity's position [in the *mandala*].
2. The law seal (*dharma-mudrā*) of speech. In order to symbolize that, one arranges the seed [syllable] (*bija-akṣara*) of each deity in that deity's position.
3. The great seal (*mahā-mudrā*) of body. In order to symbolize that, one draws in powdered colors the complete form of the body of each deity in that deity's position. It is also acceptable to place in their positions a cast image of the deity.

When the drawing of the *mandala* of residence (*ādhāra*) and of residents (*ādhēya*) is finished, the *mandala* is decorated with parasols, banners, and offering utensils.

II'. Method of “accomplishing” the mandala

After finishing the drawing and adorning in that way of the *mandala* of residence and residents, one must “accomplish” it. There are two schools, according to whether ‘self generation’ and ‘generation in front’

pa dañ / tha mi dad du byas pañi lugs gñis las / grub chen dā-ri-ka-pas
 bde mchog la bdag mdun tha dad du mdzad pa dañ / dus ḥkhor la tha
 dad byed pa yod kyi / gžan ḥphags yul gyi chen po dag gi bžed pa la bdag
 mdun tha mi dad du mdzad pa śin tu mañ no /

/ tha dad du byed pañi lugs ni / sñon du bdag bskyed rdzogs par bsgoms
 nas mdun bskyed sgrub pa la ḥjug pa na / rañ ñid mdun bskyed kyi dkyil
 ḥkhor gyi dbus su phyin pañi dmigs pa yañ mi byed / mdun bskyed kyi
 gtso boñi na rgyal yañ mi byed par mdun bskyed sgrub par byed pa yin
 no /

/ tha mi dad du byed pa la / bod kyi bla ma sña ma rnams kyi lugs
 dañ / ḥphags yul gyi chen po dag gi bžed pa gñis su yod ciñ /

/ de la bod kyi bla ma kha cig ni / dañ por bdag bskyed ye śes pa ḥjug
 pa mchod bstod bdud rtsi myañ ba yañ rdzogs par byas te / ñer bsdu
 mi byed par mdun bskyed sgrub par byed la / dehi bdag bskyed mdun
 bskyed kyi gtso boñi na rgyal yañ mi byed par / mdun bskyed rdzogs par
 bskyed nas / de tshañ ba dañ bdag bskyed kyi gžal yas khañ mdun bskyed
 kyi gžal yas khañ dañ bsre / bdag bskyed kyi gtso bo sogs lha thams cad
 mdun bskyed kyi lha rnams dañ bsre bar byed la / de la bdag mdun bsre
 ba žes kyañ zer ro /

/ de nas rañ bžin gyi gnas nas ye śes pa spyan drañs / rdo rje gsor žin
 rtsa sñags brjod nas / phyi ḥbrañ gi bgegs bskrad / dmigs pas bsruñ
 ḥkhor pa phye nas ye śes pa ḥjug / žugs pa dañ ra-kṣa sogs brjod nas /
 rdo rje bsdams pañi phyag rgyas bsruñ ḥkhor pa sdom par byed /

/ de nas sgrub mchod žag bdun tsam sbrel nas byed na / sta gon gyi
 dkyil ḥkhor nam mkhar bteg pa de las mar me gcig las gñis chad kyi tshul
 du žag re bžin dkyil ḥkhor re re rdul tshon gyi dkyil ḥkhor la stim par
 byed ciñ / yañ gsegs gsol byed pañi do nub sta gon gyi dkyil ḥkhor nam

²⁵ In *Sñags rim*, 231a-6, the Knowledge Beings are invited from the sky (*ākāśa, nam
 mkhah*), and *ibid.* 230b-3, this is the “realm of space” (*ākāśadhātu*).

are different or identical. Of these two schools, the *mahāsiddha* Dārika-pa makes a difference between ‘self generation’ and ‘generation in front’ in the *Saṃvara*, and makes a difference between them in the *Kālacakra*. However, many other great men of India took ‘self generation’ and ‘generation in front’ as identical.

A'. *The school which makes them different.* — First one fully contemplates the ‘self generation’, and then enters upon the accomplishment of ‘generation in front’. At the time of the latter, one neither imagines himself proceeding to the center of the *mandala* generated in front of himself, nor hours to the ‘pride’ of the Lord generated in front, but accomplishes [only] the ‘generation in front’.

B'. *The school which makes them identical.* — Here there are the school of the former Tibetan *gurus* and what is maintained by the great men of India.

1'. *Tibetan gurus.* — Certain Tibetan *gurus* have held that first one completes ‘self generation’, drawing in of the Knowledge Being(s) (*iñāna-sattva*), offerings, praises, and enjoyment of the ambrosia; and without contracting [the ‘self generation’] accomplishes the ‘generation in front’. Without feeling the ‘pride’ of the Lord of his ‘self generation’ and ‘generation in front’, he fully generates the ‘generation in front’. When that is completed, he merges the ‘self generation’ palace and the ‘generation in front’ palace; and he merges all the deities, starting with the Lord, of the ‘self generation’, with the deities of the ‘generation in front’. That is what they called “merger of self and in-front”.

[Stating the process more fully,] one invites the Knowledge Beings from their natural abode (**svābhāvika-sthāna*).²⁵ Brandishing the thunderbolt and muttering the basic *dhāraṇī*, he imagines that he scares away the obstructive demons pursuing from without. Hence, the protective circle expands outward and the Knowledge Beings enter. As they enter, he mutters ‘*rakṣa*’ (“Protect!”) etc. and binds the protective circle with the seal called “Thunderbolt tie” (*vajrabandha*).

Then for seven consecutive days he makes the offerings going with the accomplishment. During that time, in the manner in which a second flame separates from the first, each day he separates a *mandala* from the preparatory *mandala* lifted to the sky and makes each one of those [secondary] *mandalas* merge with the *mandala* of powdered colors. On the evening of “dismissing the deities” [i.e., last day of the ritual], without leaving the preparatory *mandala* in the sky, he makes it merge [with the

mkhar mi hjog par stim par byed de / de la dkyil hkhor bdun bsres paḥi tha sñad byed do / sñar sa cho ga gi skabs kyi dkyil hkhor de la / dam tshig pa dañ ye śes pa gñis bsres pa dañ / de gñis sta gon gyi dkyil hkhor dañ bsres pas sum bsres su soñ / bdag bskyed kyi dam tshig pa dañ ye śes pa gñis dañ / mdun bskyed kyi de gñis bsres pas bži bsres / dehi sten du sñar gyi gsum bsres pas bdun bsres su soñ la / dehi tshul ni bla mahi man ñag yin pas zab par ḥdod do /

/ bdag mdun tha mi dad ḥdod paḥi rgya gar bahi lugs la rnam pa gñis yod paḥi dañ po ni /

/ bdag bskyed sñon du zur du mi sgom par mdun bskyed bsgrub paḥi rdul tshon nam ras bris kyi dbus su rañ ñid phyin paḥi mos pa byas nas / de ñid du chos hbyuñ dañ hbyuñ ba rim brtsegs pa skyed pa dañ / sa bon las phyag mtshan dañ / de nas lha bskyed paḥi cho ga sum bskyed dus mñam du byas la sku gsuñ thugs byin brlab / ye śes pa dgug gžug / rigs bdag gi rgyas gdab rnams zin pa dañ / rañ ñid gtso bo las mar me gcig las gñis chad kyi tshul du śar sgo logs su phye nas mchod pa ḥbul žin bdag hjug len pa sogs byed / de phyin chad bla ma dañ / gtso bo tha mi dad du byas pa las dbañ len pa sogs byed pa yin no / ḥdi ḥdra bahi tshul ni grub chen rnams kyis mdzad pa la med kyañ / pa-ndi-ta mkhas pa du mas bžed par snañ bas / gśin rjeḥi gśed dmar nag la ḥdi ltar byas pas chog gi /

/ ḥdus pa sogs la ḥdi ltar byas na ni skye ḥchi bar dohi sbyañ gži dañ chos mthun pahi mñon rtogs sgom paḥi tshul med pas / de ḥdra ba byar mi ruñ la / klu byañ sogs grub chen gyis mdzad pa ltar rje ñid kyis dkyil chog dañ / sgron gsal gyi mchan du bkod pa ltar bya dgos te / de la thog mar bdag bskyed dkyil hkhor rgyal mchog yan chad rdzogs par bsgom / mchod bstod bdud rtsi myañ ba sogs tshar ba dañ / bdag bskyed ñer

²⁶ In *Shags rim*, 378b-1, the “matrix of natures” is the “realm of space”; cf. foregoing note.

²⁷ The application of these statements is made explicit in *Sādhana-mālā*, No. 251, text pp. 490-91. The data can be tabulated as follows:

Germ syllable	Emblem	Body of deity
1. <i>Yam</i>	Semi-circle	blue wind
2. <i>Ram</i>	Triangle	red fire
3. <i>Lam</i>	Circle	white water
4. <i>Vam</i>	Square	yellow earth

This passage also makes clear that “ascending steps” means each next one upon the preceding one, starting with the corresponding states in row No. 1.

²⁸ The reference is to the three *samādhīs*, which in the Anuttara terminology mean a division of the Steps of Production (*utpatti-krama*); see Chap. VI, note 19.

mandala of powdered colors]. This is referred to as “the sevenfold merger of *mandalas*”. [In term of residents,] there is [given] the former *mandala* in the phase of the ritual of the site. Therein the Symbolic Beings and Knowledge Beings have the twofold merger. The merger of those two with the *mandala* of preparation is the threefold merger. The merger of the Symbolic Beings and Knowledge Beings of ‘self generation’ with those two of ‘generation in front’, is the fourfold merger. The merger of the latter [fourfold group] with the former threefold one is the sevenfold merger. As this method is a precept of *gurus*, it is held to be profound.

2'. *Indian teachers.* — There were two Indian schools maintaining the identity of ‘self generation’ and ‘generation in front’.

a'. *The first Indian school.* — The first of these held that without first separately contemplating ‘self generation’ one convinces himself that he is transported to the center of the *maṇḍala* of powdered colors, or of the painted one, that is “accomplished” in the ‘generation in front’. Right there he generates the “matrix of natures” (*dharmaṭaya*)²⁶ and the ascending steps of the (four) “factors of becoming” (i.e., wind, fire, water, earth). Simultaneously, he generates in a three-part rite, (a) the seed [syllables], (b) from these the hand symbols, and (c) next the generation of the deities [in their bodily aspects].²⁷ [The deities] bless his body, speech, and mind. He attracts and draws in the Knowledge Beings. He executes the seal of the Master of the Family. When that is finished, he separates himself from the Lord through the East Gate in the manner of separating a second flame from the first one. Then he presents offerings, takes personal entrance [into the *maṇḍala*], etc. Thereupon, he regards his *guru* and the Lord as identical and takes Initiation from him, etc. The *mahāsiddhas* have not set forth a method of that sort, but it is maintained by many learned pāṇḍits. In fact, it is feasible, because it is done that way in “[The *maṇḍala-vidhis* of] the red and black Yamāris.”

b'. *The second Indian school.* — However, if one were to do it that way in the case of the *Guhyasamāja* among others, there would be no method of contemplating the “Spheres of Purification”, namely, birth, death, and the intermediate state, or of contemplating with direct comprehension their concordant natures. Consequently, it is not right to do it that way [in cases such as the *Guhyasamāja*]. One must proceed according to the works of Nāgabodhi and other *mahāsiddhas*, who give the formulation adopted by Tsoñ-kha-pa in his *Maṇḍala-vidhi* (Toh. 5287) and in his *Prādīpodyotana Tippanī* (Toh. 5282). There one first fully contemplates the ‘self generation’, triumphant *maṇḍala*, and onwards.²⁸

bsdu byas nas / bdag ņid gtso bo rkyān paḥi rnam par gnas par byas la / des rdul tshon nam ras bris kyi dkyil ḥkhor gyi dbus su phyin paḥi mos pa byas nas / las bum gyi chus dkyil ḥkhor la mi gnod par gtor la bsañ / de nas dkyil ḥkhor ḥod gsal du bcug ste / dkyil ḥkhor gyi rnam pa sogs spros pa bsdu ba yin gyi / cañ med du gton ba ma yin paḥi khyad par phyed par byas nas / chos ḥbyuñ dañ ḥbyuñ ba bži bskyed pa dañ / de nas gžal yas khañ bskyed pa dañ / gžal yas khañ bskyed zin nas thun moñ dañ / thun moñ ma yin paḥi gdan rnams bskyed de / de rnams kyi steñ du sa bon de las sku yoñs su rdzogs par bskyed nas / rañ ņid gtso bohi bskyed cho ga gis bskyed de / dehi na rgyal gnas pas sku gsuñ thugs byin gyis rlob paḥi sems dpaḥi sum brtsegs dañ / ye śes pa dgug gžug / rig bdag gi rgyas ḥdebs rnams tshañ nas / rañ ņid gtso bo las mar me gcig las gñis chad gyi tshul gyis dkyil ḥkhor gyi śar sgor ḥdug ste / mchod ciñ dbañ len pa sogs ni sñar dañ ḥdraḥo /

/ ye śes pa ḥjug pa ni sñon du rañ bžin gyi gnas nas spyan drañs paḥi ye śes pa bcug ste / dehi ḥog tu sñar nam mkhar bteg paḥi sta gon gyi

²⁹ Dharmakirti's *pañjikā* commentary on the *Hevajra* called "The Eye Opener" (*spyan ḥbyed*), Toh. 1191, says, 255a-1, 2: "For doing that, one contemplates the three stories of *sattvas* (*de la sems dpah sum brtsegs bsgom*), and attracts and draws in the Circle of Knowledge [Beings] (*jñāna-cakra*) (*ye śes ḥkhor lo dgug gžug bya*). Meanwhile he obtains the blessing of sensory bases, the blessing of body, speech, and mind; initiation; makes offerings and praises, and enjoys the ambrosia (*skye mched byin gyis brlab pa dañ sku gsuñ thugs kyi byin gyis brlab pa dañ / dbañ bskur ba dañ mchod pa dañ bstod pa dañ bdud rtsi myañ baḥi bar du byaḥo*).". Also, *ibid.*, 242a-7 to 242b-1: "In regard to that, one should know that the *vajra-sattva* is Voidness (*śūnyatā*) or Insight (*prajñā*); the *mahā-sattva* is Means (*upāya*) or many lights (*āloka*); and the *samaya-sattva* is the indissoluble union of those lights and Voidness. The *hrdaya-hevajra* (the "Heart Hevajra") is the *mahātmaka* arising from that indissoluble union". The passage continues with extensive treatment of the three stories of *sattvas* and *hrdaya-hevajra*. In particular (*ibid.*, 242b-3, 4), "The fruitional (*hbras buḥi*) *vajra-sattva* is the Dharmakāya; *mahā-sattva*, Sam̄bhogakāya; *samaya-sattva*, Nirmāṇakāya; and *hrdaya-hevajra*, Mahāsukhakāya." Outside of these "fruitional" Bodies (*kāya*), Dharmakirti is referring to procedures of the Steps of Production; the Bodies, namely Dharmakāya and so on, constitute achievements of the Steps of Completion. The *Guhyasamāja*, 45.1, 2, refers to the three *sattvas* with this verse: "One should complete the great thunderbolt of five colors, which is the constructive imagination of 'symbolic', 'knowledge', and 'vāksamaya', by contemplations of the supreme Lord of the World." On this, the *Pradipodyotana* (commentary on Chap. XI) comments (Derge ed., 79b-5): "Symbolic' means the Symbolic Being (*samaya-sattva*); 'knowledge', the Knowledge Being (*jñāna-sattva*), 'vāksamaya', the Samādhi Being (*samādhi-sattva*). 'One should complete' means contemplation through unification of those three *sattvas*" (dam tshig ni dam tshig sems dpaḥo / ye śes ni ye śes sems dpaḥo / tshig gi dam tshig ni tiñ ḥe ḥdzin gyi sems dpaḥ ste / rdzogs par bya ba ni sems dpaḥ gsum po de dag gcig tu byas nas bsgom paho). The two groups of *sattva* terminology can be equated by this passage in Padmavajra's commentary on the *Śrī-Dākārnava* called *Vāhikāṇikā* (Toh. 1419), Derge Dza, 152b-2: "The Dharmakāya of the *yogins* is the Samādhi Being; the Sam̄bhogakāya, the Knowledge Being; the Nirmāṇakāya, the

He completes the offerings, praises, enjoyment of ambrosia; and having contracted the ‘self generation’ he abides as the Lord alone. [To state this more fully: —] He convinces himself that he proceeds to the center of the *mandala* made of powdered colors or painted on canvas; and he sprinkles the *mandala* in a way not to harm it, with water of the action flask. Then he inserts the *mandala* in the “Clear Light”, thus contracting the imaginative and other aspects of the *mandala*; but takes care to not be abandoned in “Nothingness” (*akiñcanya*). Then he generates the “matrix of natures” and the four “factors of becoming” and thereupon generates the palace. Upon finishing the generation of the palace, he generates [therein] the common and the uncommon seats. Upon them he generates the seed [syllables] and from those, in a perfect manner, the bodies [of the deities themselves]. He generates himself into the Lord by the appropriate rite and dwells in his (i.e. the Lord’s) egotism. Meanwhile he “piles up” the three Beings (*sattva*)²⁹ who bless his (i.e. the officiant’s) body, speech, and mind; he attracts and draws in the Knowledge Being and executes the seal of the Master of the Family. Having completed those [steps], in the same manner as before he separates himself from the Lord in the manner of a second flame separating from the first, and sits at the East Gate of the *mandala*, worshipping, receiving Initiation, and so on.

Regarding the entry of the Knowledge Beings, the Knowledge Beings who have been previously invited from their natural abode are caused to enter. Next, the *mandala* which previously had been lifted to the sky

Symbolic Being, because one creates [those Beings] in direct vision in this world by means of those Bodies that way” (rnal hbyor pa rnams kyi chos kyi sku tiñ ne h̄dzin sems dpañ / loñ spyod rdzogs pañi sku ye šes sems dpañ / sprul pañi sku dam tshig sems dpañ žes bya ba ste / mñon sum du h̄dir de ltar sku h̄dis byed pañi phyir ro). Hence, the *vajrasattva* is the Samādhi Being; the *mahāsattva* the Knowledge Being; the *sañayasattva* the Symbolic Being; and unification of those three, the *hrdayahevatra*. Regarding the “piling up” of the *sattvas*, this procedure is indicated by a verse in the *Guhyasamāja*, Chap. XII, p. 56: / sarvākāravaropetāñ kāyavākcittavajriñam / hrdaye jñānasamayañ mukuñe vajrāgradhāriñam //. The commentary in *Pradīpodyotana*, Ha, 92a-4, shows that the *yogin* “piles up” these Beings by imagining them in his heart within each other somewhat like Chinese boxes. Thus, he says, “... the ‘knowledge’ and ‘symbolic’ (*jñānasamaya*) are on the moon disk located in the lotus of the heart (*hrdaye*); having contemplated the Knowledge Being, one imagines in the latter’s heart the Samādhi Being, and on the latter’s head, i.e. located on the crown of his head, the *vajrin* (who unites body, speech, and mind--*kāyavākcitta*), i.e. Vajradhāra...” (dehi hog tu sniñ gañi padma la gnas pañi zla bahi dkyil h̄khor la ye šes dam tshig ste / ye šes sems dpañ bsgoms nas / dehi yañ thugs kar tiñ ne h̄dzin sems dpañ bsam žiñ dbu rgyan te / spyi gtsug gi gnas su rdo rje h̄dzin pa žes bya ba rdo rje h̄chañ chen po...).

dkyil ḥkhor rdzogs par phab nas nub sña ma la ḥjug pa yin gyi / de nas yañ nub phyi ma la ḥbebs rgyu med do /

/ de la lña bsres kyi tha sñad rgya.gar mkhas paḥi gžuñ gis ma bṣad la / sñags rim las gcig nas drug gi bar žes gsuñs kyi / de las lhag paḥi bsre tshul gyi tha sñad rgya gar pa la gcig kyañ med ciñ / bži bsres dañ gsum bsres kyi tha sñad yod do / de la lña bsres kyi tshul ni / sñar sa cho ga gi skabs kyi dam tshig pa dañ / ye śes pa gñis / de gñis sta gon gyi dkyil ḥkhor dañ bsres pas sum bsres / de ḥdir mdun bskyed kyi dam tshig pa dañ / ye śes pa gñis dañ bsres pas lña bsres su soñ ba yin gyi / bdag bskyed ni ñer bsdu tshar bas bsre rgyu med la / spyir bdag mdun tha mi dad paḥi tha sñad rgya gar pa la yod kyañ / bdag mdun bsres paḥi tha sñad med do / bdag mdun tha mi dad paḥi don ni / mdun bskyed kyi rdul tshon gyi dkyil ḥkhor de ñid gžal yas khañ dños dañ / rañ ñid deḥi dbus kyi gtso bo dños kyi na rgyal ḥjog pa yin no /

/ yañ dkyil ḥkhor sgrub tshul la / bla ma kha cig gi phyag len la / sgrub mchod žag sbrel nas byed paḥi tshe / ñi ma sña ma la dkyil ḥkhor bsgrubs / ye śes pa bcug nas yod pa la / ñi ma phyi ma la sgrub paḥi tshe šü-nya-tā la sogs pas sbyañ bahi sñon du rdul tshon dañ ras bris gañ yin yañ sñar gyi ye śes pa nam mkhar bteg nas sbyañs te / bsgrubs tshar ba dañ yañ ḥbebs par byed do / de ni legs pa ma yin te / gnod pa du mahi gnas su gyur paḥi phyir / ḥdi ltar ras bris yin na / brtan bžugs byas paḥi rab gnas ñams par ḥgyur pa dañ / rdul tshon la ḥañ / sñar rdul tshon ñid rigs lñaḥi ño bor bskyed nas de la ye śes pa gcug pa de ñid kyañ ḥdegs dgos pa dañ / thig la yañ ye thig rigs lñaḥi ño bor bskyed nas de la ye śes pa bcug ste / las thig gi sten du ḥdebs pa la / las thig byin gyis brlabs nas las thig la ye śes pa thim paḥi mos pa byas pa de yañ ḥdegs dgos pa dañ / chu dbañ gi skabs su slob ma mi bskyod par bskyed pa la ye śes pa bcug nas yod pa la / cod pan gyi dbañ bskur bahi sñon du

³⁰ *Sñags rim*, 231b-1, has a quotation from the writer Saraha. Tson-kha-pa comments on this that it refers to “four fold merger” (*bži bsres*), but this term does not occur in Saraha’s passage itself. Evidently, Mkhas grub rje means that Indian texts set forth these procedures, whether or not they employ those specific terms.

is brought entirely down. As [the Knowledge Beings] have entered on the previous evening, there is no reason [for them] to be brought down on the subsequent evening.

Here the terminology "fivefold merger" is not set forth by the texts of the Indian scholars. The *Snags rim* mentions "from one to six" and has in addition the terminology "method of multiple merger" which does not occur even once in the Indian texts, which do, however, speak of "fourfold merger" and "threefold merger".³⁰ The method of "fivefold merger" is as follows: The Symbolic Beings and Knowledge Beings of the preceding phase of ritual of the site make two. The merger of those two with the *mandala* of preparation is the threefold merger. When this is merged with the Symbolic Beings and Knowledge Beings of the 'generation in front' there is the fivefold merger. However, when one finishes the contraction of 'self generation' there is no basis for merger; and in general the Indian teachers have the expression "identity of self and in-front" but lack the expression "merger of self and in-front". The idea of the "identity of self and in-front" is to posit the pride that the *mandala* of powdered colors generated in front is a concrete palace and that oneself is the concrete Lord in its center.

Again, as regards the method of accomplishing the *mandala*, the technique of certain *gurus* when performing the offerings going with the accomplishment for consecutive days, is to accomplish the *mandala* on the first day and have the Knowledge Beings enter and remain. Then, when accomplishing it on subsequent days, before one purifies the *mandala*, be it of powdered colors or painted on cloth, one lifts the foregoing Knowledge Beings to the sky, proceeds to purify it by [muttering] "*sūnyatā*" ("voidness"), etc., and having accomplished it, makes them re-descend. This is not a good thing, because it offers many opportunities for harm. Doing it that way, if it be a *mandala* painted on cloth, one would destroy the "consecration" which affords the condition for steadiness [of the mental picture]. If it be one made of powdered colors, it would be necessary after first generating the powdered colors into the essence of the five Families, to make the Knowledge Beings enter that, and again lift (them). In the case of the line, it would be necessary to generate the 'knowledge line' into the essence of the five Families and make the Knowledge Beings enter that, lifting (them) over the 'action line'; and when it (i.e. the 'knowledge line') blesses the 'action line', it would be necessary to convince oneself that the Knowledge Beings are absorbed in the 'action line', and again to lift them. In the phase of the water initiation, one generates the disciple into Akṣobhya, makes the

slob ma bsañ sbyañ byed dgos pas / deḥi sñon du mi bskyod pa de ſnid
 bteg nas byed dgos pa sogs gnod byed mthaḥ yas pa yod do / de ltar byed
 paḥi rgyu gañ la thug na / stoñ par sbyañs paḥi don cañ med du bzuñ
 pas lan no /

/ de la sbyoñ tshul ni de kho na ſnid kyi ḥod gsal gyi ḥañ du sku la sogs
 paḥi rnam pa bsdus pa la byed pa yin no /

/ des na ras bris dañ rdul tshon gyi cho gaḥi khyad par ji lta bu že na /
 de la gsum ste / sa cho ga gi khyad par dañ / sta gon gyi khyad par dañ /
 dños gžiḥi khyad par ro /

/ dañ po ni / sñar sa chog lan mañ po byas paḥi ḥphro na re ba yin
 na ni / ras bris dañ rdul tshon gñis ka la sa chog mi dgos par khyad par
 med ciñ / ras bris la sa chog gañ du byed kyañ brkos nas sbyañ ba mi
 dgos par / rdzas sñags tiñ ñe ḥdzin gsum gyis sbyañs pa sa chog la / brtag
 pa dañ / bslañ ba yañ mi dgos so / gzuñ ba dañ / bsruñ žiñ byin gyis rlab
 paḥi cho ga rdul tshon dañ ḥdra bar byed dgos te / sa phyogs byin gyis
 rlab pa dañ / bgegs bsruñ ba sogs kyi dgos pa gñis ka la khyad par med
 paḥi phyir ro / rdzas sñags sogs kyis sbyañ ba yañ ñes gzuñ du dgos pa
 min pas / byas kyañ phun sum tshogs pa yin la / ma byas kyañ chog chad
 paḥi ñes pa med do /

/ gñis pa sta gon gyi khyad par ni / sgra gcan ḥdzin dpal bses gñen
 gyis mdzad paḥi ras bris rkyañ ba la brten paḥi ḥdus paḥi dkyil chog zuñ
 hjug gsal ba dañ / gžan yañ ñag dbañ grags pa dañ / rtag paḥi rdo rjes
 mdzad paḥi ras bris rkyañ bahi dkyil chog rnames las ras bris la sta gon
 dgos mi dgos gñis ka ma bṣad kyañ /

³¹ For material in a Western language on this topic, see Marcelle Lalou, *Iconographie des étoffes peintes* (= *Buddhica*, Tome VI) (Paris, 1930).

³² This author is probably the Suvāgiśvarakīrti, responsible for several Tantric commentaries. His name is preserved in Sanskrit in certain Tanjur colophons.

Knowledge Being enter him and remain; and because it is necessary to sprinkle the disciple before conferring the diadem initiation, before doing the latter one would have to raise that same Akṣobhya. There is no limit to these harmful aspects. Whatever be the reason for doing it that way, his goal of purification in the void "responds" by holding him in "Nothingness".

Here, the method of purification consists in consolidating the corporeal and other aspects in the realm of the Reality "Clear Light".

[β. *Method of initiation in the mandala painted on cloth*]

Now, what is the difference between the ritual of the *mandala* painted on cloth (*pata*)³¹ and of that consisting of powdered colors (*rajas*)? There are three [possible] differences: difference in the ritual of the site, difference in the preparation, and difference in the body of the rite.

Difference in the ritual of the site

When one has performed the ritual of the site many times previously, and has good reason to believe that there is a remainder, it is not necessary to have a ritual of the site in the case of either a *mandala* painted on cloth or one made of powdered colors, and hence there is no difference [on this score]. Wherever ones performs the ritual of the site for the case of a painted *maṇḍala*, it is not necessary to purify through digging: one may purify by means of substances, incantations, and intense concentration. The inspection of, and begging for, the site are likewise dispensable. However, it is necessary to perform the ritual of seizing as well as the ritual of protecting and [obtaining] blessing in the same manner as for the *maṇḍala* of powdered colors, because there is no difference between the two in the requirement to bless the "area" and to perform such acts as protecting against obstructive demons. Also, it is not mandatory to adhere to the purification by means of substances, incantations, and intense concentration: if these are employed, there is the optimum situation; but if not employed, there is no definite ritual default.

Difference in the preparation

We find no discussion of whether or not there is a requirement of preparation in the case of a *maṇḍala* painted on cloth, in these works: the *Yugalanaddhaprakāśa* (Toh. 1818) composed by *Rāhula-śrī-mitra and which is a *maṇḍala-vidhi* of the *Guhyasamāja* concerned with only the painted *maṇḍala*; the *maṇḍala-vidhis* concerned with only the painted *maṇḍala* composed by *Vāgiśvarakīrti³² and by *Śāśvatavajra.

/ raṇ lugs la sñags rim las ras bris kyi sta gon gyi khyad par bstan paḥi skabs su / bum pa sta gon daṇ / slob ma la dbaṇ bskur ba yin na / slob ma sta gon gñis ras bris la byed dgos par gsuṇs śiṇ / gsuṇs pa ltar byed kyaṇ dgos la / sa lha sta gon daṇ / lha sta gon gñis byed par yaṇ ma gsuṇs la / byed kyaṇ mi dgos te /

/ saḥi lha mo sta gon gyi dgos pa ni / sa phyogs der dkyil ḥkhor bri bahi gnaṇ ba gsol bahi phyir du yin pas / dkyil ḥkhor mi ḥbri na de mi dgos paḥi phyir daṇ / lha sta gon gyi dus su drihi thig le daṇ me tog gi tshom bu ḥgod pa ni ḥbri ba yin na lha mtshan mi ḥphyug paḥi phyir du yin la / sta gon gyi sgrub ciṇ mchod nas gsol ba ḥdebs pa ni / saṇ ḥbri bahi dkyil ḥkhor byin gyis rlob paḥi don du sñan gsan ḥbebs paḥi phyir yin pas / mi ḥbri na de ltar byed mi dgos paḥi phyir ro / ci ste lha sta gon byed na ras bris kyi dkyil ḥkhor de ūid kyi sten du las thig daṇ ye thig gñis ka rdzogs par ḥdebs dgos par gyur ro /

/ dños gžihi chog ni rdul tshon daṇ khyad par med do /

/ gsum pa lus dkyil sgrub tshul la / bod kyi bla ma kha cig ni / bsam gtan gyi dkyil ḥkhor sgrub pa ltar du / bsgrub gžihi dkyil ḥkhor mdun gyi nam mkhar bskyed de / dehi gtso bo daṇ raṇ gi bla ma gñis tha mi dad du mos paḥi lus la lus dkyil gyi lha rnams bkod nas sgrub par byed do / de ni mi ḥthad de / de ḥdra ba de ni bsam gtan gyi dkyil ḥkhor sgrub tshul du soṇ gi / lus dkyil sgrub tshul gyi don med de / lus dkyil bsgrub gžihi gnas gžal yas khaṇ ma bcos pa dgos pa las / de la ni dños gnas la grub paḥi lus kyi cha gaṇ yaṇ bsgrub gžir ma soṇ bar rtog pas btags paḥi bsgrub gži ḥbaḥ žig tu soṇ bahi phyir ro / de ḥdra bas slob ma la dbaṇ

²³ *Sñags rim*, 234a-6, cites the Tantra *Vajramālā* (Toh. 445): “The body becomes a palace, the hallowed fane of all the Buddhas” (*lus ni gžal yas khaṇ du gyur / saṇs rgyas kun gyi yaṇ dag rten*), and comments, “a palace through metamorphosis (*paṛvṛtti*) of the body” (*lus yoṇs su gyur pa las gžal yas khaṇ*).

In our school, it is set forth in the *Snags rim* in the section treating the difference of preparation for the painted *maṇḍala* that since there is a preparation of the flask and a conferring of initiation upon the disciple, it is necessary in the case of the painted *maṇḍala* [to so treat] both the disciple and the preparation; and hence we do it that way. But as the *Snags rim* [at that point] does not mention doing the preparation of the earth goddess or preparation of the *maṇḍala* deities, these two preparations are not required [in the case of the painted *maṇḍala*].

The purpose of the preparation of the earth goddess is to obtain her permission for drawing a *maṇḍala* on that spot. Hence, when one does not draw a *maṇḍala*, that [preparation] is not required. Also, the placing of the fragrant drop and the heap of flowers at the time of preparation of the deities is done so that while one is drawing there will be no confusion in the marks of the deities. The worship and prayers during the accomplishment of the preparation are so that the deities will lend a gracious ear for the sake of blessing the *maṇḍala* to be drawn the following day; consequently, if one does not draw it, one need not go through this preparation. And what if one did? When doing the preparation of the deities, it would be necessary to fully pitch both the 'action line' and the 'knowledge line' upon that *maṇḍala* painted on cloth!

Difference in the body of the rite

There is no difference from that of powdered colors in the body (*mauli*) of the rite.

[γ. *Method of initiation in the body maṇḍala*]

As to the method of accomplishing the body *maṇḍala* (*deha-maṇḍala*), some Tibetan *gurus* hold that the *maṇḍala* to be accomplished is generated in the sky in front in the same way as the accomplishment of the meditation *maṇḍala*. One convinces himself that his *guru* is identical with the Lord of that [*maṇḍala*] and arranges the deities of the body *maṇḍala* in the body [of his *guru*], thus managing the accomplishment. That is not valid. Such a procedure applies in the method of accomplishing the meditation *maṇḍala*, but it is useless for the method of accomplishing the body *maṇḍala*. As against the unfabricated palace (*vimāna*) which the body *maṇḍala* requires as the realization basis,³³ that [invalid procedure] would not realize any bodily parts produced in a concrete status, because there would be merely a realization in terms of imaginative figments. Hence, when one would confer initiation upon

bskur kyañ lus dkyil du dbañ bskur bar mi ḥgyur te / gañ du dkyil ḥkhor bsgrubs pa der dbañ ma bskur / bla mas ma bsgrubs pañi lus la slob ma dbañ len du bcug pañi phyir / ḥbrel med du ḥgyur la / dkyil ḥkhor bsgrubs pa de ñid du dbañ bskur ba yin na ni / lus dkyil du dban bskur bar ma soñ bsam gtan kyi dkyil ḥkhor du dbañ bskur bañi tshul du soñ ba yin no /

/ sa skya pañi rje btsun goñ ma rnams ni / lus kyi dkyil ḥkhor zur du mi bsgrub par / bla mas lus dkyil gyi mñon rtogs bsgom pa de ñid / lus dkyil bsgrub par bzed pa ltar legs pas / rañ lugs kyañ de ltar byaño / de la lus dkyil du bdag ḥjug len pañi tshul ni / mñon byaño lña las gžihi he-ru-ka bskyed pa la rañ ñid ña rgyal ḥjog ciñ / de nas sñiñ poñi rnal ḥbyor ma bži la sogs pañi lha drug cu rtsa gñis po thams cad la yañ ña rgyal bžag nas / khyad par du gžihi he-ru-kañi thug kar dpyid thig las nañ gi he-ru-ka yab yum bskyed pa la / ñaño sñam pañi ña rgyal šugs drag bskyed par byaño / dehi tshe na hañ gžihi he-ru-ka dañ / nañ gi he-ru-ka gñis ño bo gcig la rnam pa tha dad du snañ bañi mos pa brtan poñi ñañ nas bum pa bsgrubs la / de nas rañ ñid gtsö boñi ña rgyal bzuñ ba de ñid gtsö bo mar me gcig las gñis chad kyi tshul du phye nas šar sgo logs su gnas par byas la / de man chad nañ gi he-ru-ka yab yum dañ rañ gi rtsa bañi bla ma dbyer med du mos par byas nas / de las dbañ len pa dañ / bdag ñid ḥjug pa sogs byas te /

/ slob ma la dbañ bskur bañi dus su / rañ ñid gži dañ nañ gi he-ru-ka gñis dañ ḥdres par mos te lha rnams gsal btab la / de nas slob ma dkyil

³⁴ For the Sa-skya school, see Giuseppe Tucci, *Tibetan Painted Scrolls* (Roma, 1949), esp. pp. 7-17 and 100, ff. Tsöñ-kha-pa's biography shows that during a period of study at the Sa-skya monastery for a year in his 20's Tsöñ-kha-pa listened to the lama Rdo-rje-rin-chen's explanations of the Sa-skya interpretation (*sa lugs*) of the *Hevajra-tantra*. However, the method which Mkhlas grub rje now sets forth is based on the *Cakrasañvara-tantra*.

³⁵ The sixty-two deities meant are those in the *Śrīcakrasañvara* or *Sambara mañḍala*, namely, Sambara and Vajravārāhī (2); *yogini* of the heart (4); male and female deities in mind circle, *cittacakra* (16); in speech circle, *vākcakra* (16); in body circle, *kāyacakra* (16); gatekeepers (8). For an outline of this *mañḍala*, see B. Bhattacharyya, *Niśpannayogāvalī* of *Mahāpañdita Abhayākara Gupta* (Baroda, 1949), pp. 44-6. For the body *mañḍala* in terms of these deities, see Giuseppe Tucci, *Indo-Tibetica*, Vol. III, Pt. II, pp. 38, ff.

³⁶ The expression "four *yogini* of the heart" (*sñiñ poñi rnal ḥbyor ma bži*) is employed in Tsöñ-kha-pa's *Hdod pa hjo* (Toh. 5320), Vol. Ta, e.g. 120a-6 in that work. They are Dākinī, Lāmā, Khanḍarohā, and Rūpiñi.

³⁷ In the work just cited (*Hdod pa hjo*), the union of Sambara and Vajravārāhī constitutes Śrī-Heruka *Yab-yum* ("Father-Mother" union). At 128a-1, *ibid.*, Tsöñ-kha-pa cites the *Vasanta-tilaka* (Toh. 1448): "The mouth of the mare is fiery; the sow (*vārāhī*) is called *tilaka*" (rgod mahi kha ni me yi gzugs / phag mo ti-la-ka žes brjod). Tsöñ-kha-pa goes on to explain that this *tilaka* is generated from the red part [of the *bindu*] at the navel (*lte bañi dmar cha*). In the same work (citation mislaid), there is a quota-

a disciple, the latter would not be conferred initiation in the body *mandala*. Wherever one would accomplish the *mandala*, there no initiation would be conferred, because the disciple would be induced to receive initiation in a body not accomplished by the *guru*, and there would be dissociation. If one is conferred initiation in that [so] realized *mandala*, he is not conferred initiation in the body *mandala*, but it is the method of conferring initiation in the meditation *mandala*.

The early venerables of the Sa-skya school³⁴ maintained that one does not accomplish the body *mandala* separately, but that the contemplation in which the *guru* visualizes the body *mandala* accomplishes the body *mandala*. As their position is excellent, our school follows suit. Here the method of taking personal entrance into the body *mandala* is as follows: One generates the "ground" (*gži*) Heruka from the five Revelation-Enlightenments (*abhisambodhi*) and deposits one's egotism therein. Then he deposits his egotism also in all the sixty-two deities,³⁵ starting with the four *yogini* of the heart.³⁶ Preeminently, he generates the "Father-Mother" union of the personal ("inner") Heruka from the "drop of springtime" (*vasanta-tilaka*)³⁷ in the heart of the "ground" Heruka and generates the powerful force of egotism, thinking "I am [he]." At that time he also accomplishes the flask through the state of steadfast conviction that the different aspects of the "ground" Heruka and the personal Heruka are of a single essence. Next, while himself holding on to the egotism of the Lord, he separates from the Lord in the manner of a second flame separating from the first and comes to a stop at the Eastern gate. Subsequent to that, he convinces himself that the personal Heruka in "Father-Mother" union and his own basic *guru* are indissoluble; then takes initiation from him, and himself does the entering [into the body *mandala*], and so forth.

At the time of conferring initiation upon the disciple, one must be convinced that he himself coalesces with the "ground" and personal Herukas, while he vividly imagines the deities. After that, at the time

tion to the effect that *vasanta* is Sambara and *tilaka* is Vajravārāhī; hence these are respectively the white and red parts of the *bindu*. This use of the term *vasanta-tilaka* agrees with the explanation of the verse meter called *Vasanta-tilaka*, e.g. from translation by Dr. Sūryakānta of Kṣemendra's *Suvṛttatilaka* in *The Poona Orientalist*, XVII, 1-4 (1952), p. 205: "A Vasantatilaka shines in rendering the mingling up of the dreadful and the heroic sentiments." Here the dreadful element is represented by Vajravārāhī and the heroic element by Sambara. The two elements are evidently what is referred to by the term "two parts of Heruka" (*he-ru-ka cha gñis pa*) in *Śnags rim*, 233b-4.

ḥkhor du gžug paḥi tshe na ḥaṇ rdul tshon gyi dkyil ḥkhor la ḥjug pa ltar
ma yin gyi / bla maḥi skuḥi cha de daṇ de gžal yas khaṇ du bskyed pa der
gžug ciṇ / me tog ḥthor du ḥjug pa na ḥaṇ / bla maḥi thugs kaḥi naṇ gi
he-ru-kaḥi thugs kar gtor baḥi mos pa byed du ḥjug la / bum paḥi dbaṇ
sogs kyaṇ bla maḥi sku las len du ḥjug pa yin gyi / dkyil ḥkhor sgrub pa
daṇ dbaṇ bskur ba gñis ḥbrel med mi byaḥo / lus dkyil du dbaṇ bskur
baḥi tshul ḥdi yaṇ dril bu pa lta buḥi dbaṇ du byas gyi / gsaṇ ḥdus la lus
dkyil yod kyaṇ der dbaṇ bskur ba med do /

of introducing the disciple into the *maṇḍala*, it is unlike the entrance into the *mandala* of powdered colors. Rather, he is introduced into the part(s) of the *guru*'s body and into that generated into a palace; and when he is directed to throw the flower, he is directed to have conviction that he casts it into the heart of the personal Heruka of the *guru*'s heart. Moreover, he is made to take the initiations, beginning with that of the flask, from the *guru*'s body, but one should not dissociate initiation from accomplishment of the *maṇḍala*. This method of conferring initiation in the body *maṇḍala* is also followed in the initiations set forth by Ghaṇṭāpā, for example; but while there is a body *maṇḍala* in the *Guhyasamāja* there is no initiation therein.

/ ji ltar dbań bskur bańi tshul la gñis / rgyud smin par byed pa slob ma la dbań bskur bańi chog dań / lha la dbań bskur ba rab gnas kyi cho ga bstan pańo /

/ dań po la gñis / dkyil ḥkhor du hjug pa dań / žugs pa la dbań bskur bańo /

/ dań po ni / hjug pańi dus su dam tshig dań sdom pa bzuń nas hjug dgos pas / de la rigs lńahı sdom gzuń byas nas thun moń ma yin pańi sńags kyi sdom pa sńar med gsar du skye ba dań / ňams pa sor chud pa la / ma mthahı rdo rje slob dpon gyi dbań bskur ba man chad dań ḥbrel bańi sgo nas rigs lńahı sdom gzuń lan gsum byas pa dgos kyi / de ma yin pańi mńon rtogs tsam bsgom pa dań / rjes gnań tsam gyi skabs su rigs lńahı sdom pa gzuń ba lan gsum byas kyań sdom pa gsar du skye ba dań / sdom pa sor chud par mi ḥgyur mod / ḥo na kyań de ltar byas pa la dgos pa chen po yod de / sńar yod brtan źiń goń nas goń du khyad par du ḥgyur bańi phan yon chen po yod pas so /

/ de ltar sdom gzuń byed pańi dus la ni / ſiń rta chen po dag gi bzed pa mi ḥdra ba gsum byuń ste / slob ma sta gon gyi dus su byed la / gžan du mi byed pa dań / yań dkyil ḥkhor du hjug pańi tshe byed ciń gžan du mi byed pa dań / gñis kańi dus su byed pańi lugs mi ḥdra ba gsum byuń ba de rnams gań gi rjes su ḥbrańs kyań yan lag gžan rnams tshań na sdom pa skye ba la khyad par med pas rań rań gi lugs ma ḥchol bar byańo /

CHAPTER NINE

8. Manner of conferring initiation

There are two methods: the ritual of conferring initiation on the disciple for maturing his stream of consciousness, and the consecration ritual conferring initiation on a deity.

I'. Ritual of conferring initiation on the disciple

This has two phases: entering the *mandala*, and initiation of the one who has entered.

A'. Entering the mandala. — At the time of entering, it is necessary to take the pledges (*samaya*) and vows (*saṃvara*). In this regard, one must take the vows of the five Families. As to the uncommon (*asādhāraṇa*) *mantra* vows, one must newly produce those not previously held and mend those violated. For the initiations of Hierophant and below, it necessary, at the very least, to take the vows of the five Families, reciting each thrice. Otherwise, if one contemplates the visualization (*abhisa-maya*) alone, or takes the vows of the five Families, reciting them thrice, at the phase of the permission (*anujñā*) alone, the vows are neither produced newly nor mended. Now, even though the carrying out of that procedure constitutes an imposing requirement, one should first become steadfast [in those vows] because the benefit to be derived is imposing and will be outstanding in an ever loftier way.

In regard to the time when one so takes the vows, the great “Chariots” (who lay down the path) have three different theses: (1) doing it at the time of preparation of the disciple, and not at any other time; (2) doing it at the time of entering the *mandala* and at no other time; and (3) doing it at both those times. No matter which of those different ways one may follow, if he satisfies the other requirements, the vow will be born; and since there is no difference in this respect among them, one need not be wrong in [following] any of these ways.

/ de yañ dbañ dañ bdag hjug gi skabs su sdom gzuñ byed pañi sñon du slob dpon gyis brda sprad pa sogs kyi sgo nas blañ dor gyi gnas rnames rags pa phal che ba ma mthañ yañ ñes par byas nas len hñod dañ bsrñ sems kyi hñun pa šugs drag gis len pa dgos kyi / gžan du dbañ gral du hñug pñ tsam gyis dbañ thob par hñgro ba dkañ /

/ sdom gzuñ gi skabs su yañ siob dpon dañ mñam du hñam / sñon du bzlas pas byañ sems kyi sdom pa mi skye bar hñphags pa thogs med sogs tshad ldan rnames kyis gsuñs pas / slob dpon gyis bzlas pañi rjes su bzla ba dañ /

/ bdag hjug gi tshe na hñan dkyil hñkhor gyi gtso bo dañ bla ma tha mi dad du mos pa des sdom gzuñ gi tshig rnames brjod pa deñi rjes su rañ gis bzlas pañi mos pa byas nas brjod pa ñes par dgos la /

/ hñdi rnames la rtsal du bton nas dmigs phyed pa sñin tu gal che ste / sñags kyi lam gyi gži rtsar gyur pas so / des na sñags sdom skye ba ñes par dbañ bskur ba la ltos dgos kyañ / dbañ bskur ba rdzogs pa la ltos mi dgos te / dper na dge sloñ gi sdom pa skye ba gsol bñli las la ltos dgos kyañ / cho gañi gtso bo rnames tshañ nas brjod pa gsum pañi don gyi sum gñis yan chad rdzogs pañi dus su skye ba bñin no /

/ dbañ bskur ba la / bla med kyi bskur rgyuñi dbañ la bñir ñes te / bum pa / gsañ ba / ñes rab ye ñes / dbañ bñi pa rnames so /

/ bum dbañ la bñi ste / dkyil hñkhor gañ du hñthob pa dañ / grañs ji tsam zig yin pa dañ ño bo gañ yin pa dañ / byed las ji hñdra ba zig yin paño /

/ dañ po ni / rdul tshon nam ras bris gañ ruñ du bum dbañ bskur ba na / bsgrubs pañi dkyil hñkhor ba rnames kyis bum pa bzuñ nas dbañ bskur bañi bya ba dños su mdzad pa yañ ma yin la / de ltar bsgom pa yañ ma yin zin / dbañ lha zur nas spyan drañs pa rnames kyi nañ nas / spyan ma la

¹ The idea here is that the point about reciting after the Master in taking these Tantric vows is followed after the model of taking the Bodhisattva vow. Asañga is an authority on the Bodhisattva path, not on the Tantras.

Moreover, prior to making [the disciples] take the vows in the phases of initiation or personal entrance [by the Hierophant into the *maṇḍala*], the Hierophant must at the very least confirm them, by means of instructions, in the simplest and most elementary topics of what to take and what to reject [i.e. a delineation of the good and the bad], wherefor they may desire to take [the vows] and will take [them] with keen enthusiastic craving of the mind to protect [them]. Whereas, if [the candidates] are merely seated for initiation in rows, it is difficult [for them] to proceed to the attainment of initiation.

Furthermore, according to Āryāsaṅga and other authorities, in the phase of making [the disciples] take the vows, if [the disciples] recite the vow "Mind of Enlightenment" in unison with, or prior to, the Master (*acārya*), it is not "born" [in their stream of consciousness], so they should recite after the Master's recitation.¹

Again, at the time of [the Hierophant's] personal entrance [into the *mandala*], it is certainly necessary that [the disciples] be convinced that the Lord of the *maṇḍala* and the *guru* are not separate, and when they recite after the *guru* the words of taking the vow, they must recite with that conviction.

[The Hierophant] should bear these things in mind as being of greatest importance, for these are the foundation and root of the *mantra* path. Thus, the birth of the *mantra* vow certainly requires dependence on initiation, but does not require dependence on completion of initiation. For example, it is like the case of the *bhikṣu* vow being born with the requirement of dependence on the *jñāpti-caturtha-karma* (three proposals followed by one decision), but one who has fulfilled the chief elements of that rite and [that *bhikṣu* vow] is born at the time one completes the first two-thirds of the aimed-at three proposals.

B'. *Conferring initiation after entrance.* — There are certainly four basic initiations conferred in the Anuttara [Tantras]. These are 1'. that of the flask (*kalaśa*), 2'. the secret one (*guhya*), 3'. the insight-knowledge (*prajñā-jñāna*), and 4'. the fourth initiation (*caturtha* or *turiya-abhiṣeka*).

1'. *Initiation of the flask.* — This has four topics: the *maṇḍala* in which it is attained; the number of kinds; its essential nature; and its efficacy.

a'. *Maṇḍala in which it is attained.* — When initiation of the flask is conferred, whether by means of a *maṇḍala* of powdered colors or one painted on cloth, neither do the accomplished *maṇḍala* inhabitants hold the flask and actually do the deeds of conferring initiation, nor does one contemplate in that way. One should be convinced that among the

sogs pa rnam̄s kyis bum pa bzuṇ nas dños su dbaṇ bskur baḥi mos pa phyed kyaṇ / bum pa ḥjog mkhan slob dpon kyis byed ciṇ / dbaṇ bskur mkhan ni dbaṇ lha rnam̄s kyis byed kyaṇ / bsgrubs paḥi dkyil ḥkhor ba rnam̄s la slob dpon gyis mchod ciṇ / slob ma la dbaṇ bskur ba la dgoṇs pa gton paḥi gsol ba ḥdebs pa yin la / gsol ba btab pa ltar du dkyil ḥkhor pa rnam̄s kyis kyaṇ / de la dgoṇs pa gtaṇ nas dbaṇ bskur baḥi bya ba mdzad par mos pa byed dgos pas / rdul tshon nam ras bris kyi dkyil ḥkhor du bum dbaṇ thob ces bya ba yin no /

/ graṇs ni gžan rnam̄s la mi mthun pa du ma yod kyaṇ / ḥdus paḥi lugs ltar byas na / bum dbaṇ bcu gcig daṇ / dbaṇ goṇ ma rnam̄s daṇ bcas pas bcu bžir ḥgyur te / bśad rgyud rdo rje phreṇ ba las / dbaṇ bskur re re sa reḥo / žes gsuṇs pa ltar / de las sa bcu bžir bśad pa daṇ bstun paḥo /

/ bum dbaṇ la thun moṇ pa rdo rje slob maḥi dbaṇ daṇ / thun moṇ ma yin pa rdo rje slob dpon gyi dbaṇ no /

/ de yaṇ mi bskyod pa chuhi dbaṇ / rin chen ḥbyuṇ ldan cod pan gyi dbaṇ / ḥod dpag med rdo rjeḥi dbaṇ / don yod grub pa dril buḥi dbaṇ / rnam̄ par snaṇ mdzad miṇ gi dbaṇ daṇ lha ste / de rnam̄s la rig paḥi dbaṇ žes paḥi tha sñad ḥdogs pa ni / spyan ma la sogs paḥi rig pa rnam̄s kyis

² *Snags rim*, 317a-5, ff., explains on the basis of the *Mahāmudrātilaka* (Toh. 420) that the number fourteen comes from making the initiations of the flask total eleven, and that then the three higher initiations bring the total to fourteen. Mkhlas grub rje in his commentary on the *Hevajra-tantra*, the *Brtag ḥgrel* (Toh. 5483), Vol. Ja, 121a-2, quotes the *Jñānatilaka-tantra* (Toh. 422): “Dharmameghā is the stage of a Buddha; Samantaprabhā is the stage of a Samyaksambuddha; *Samantālokābhāṣaprabhā is the stage of a Nirmāṇakāya [fashioned] by Sri-vajrasattva Bhagavat; *Samantāloko-palabhiprabhā is the stage of the Sambhogakāya; *Anabhilāpyāpramāṇā is the stage of Mahāsukha” (chos kyi sprin ni saṇs rgyas kyi sa / kun tu ḥod ni yaṇ dag par rdzogs paḥi saṇs rgyas kyi sa / kun tu snaṇ ba mched paḥi ḥod ni dpal rdo rje sems dpaḥ bcom ldan ḥdas kyis sprul paḥi skuḥi sa / kun tu snaṇ ba thob paḥi ḥod ni loṇs spyod rdzogs paḥi skuḥi sa / brjod du med pa tshad med pa ni bde ba chen poḥi sa ste). Of course, Dharmameghā is the tenth stage (cf. Chap. I, note 8, above), and the rest follow in order. However, immediately thereafter, Mkhlas grub rje quotes the same Tantra to the effect that the eleventh stage is associated with the Nirmāṇakāya, the twelfth with the Sambhoga-kaya, the thirteen with the Dharmakāya, the fourteenth with Mahāsukha; that a fifteen stage would be called *Jñānavatī, and that there is no information (*btags pa min*) about a sixteenth. This last group of correspondences is consistent with the ordering of Buddha bodies to initiations, as done in the present chapter. Moreover, Dbyaṇs-can-dgaḥ-baḥi-blo-gros, following the Ārya school of the *Guhyasamājā*, writes in his *Dpal gsai ba ḥdus pa ḥphags lugs daṇ mthun paḥi snags kyis lam rnam gžag legs bśad skal bzaṇ ḥjug riogs*, folio 20b-1, f.: “The one who has arrived at the limit of the subtle and the coarse of the Steps of Production which conclude the maturation of the stream of consciousness, is associated with attainment of the eighth stage. Both the arcane body and arcane speech of the Steps of Completion are associated with the latter part of the eighth stage as well as with the ninth stage. Both the arcane mind and the illusory body are associated with the first part of the tenth stage. Both the Clear Light and the coupling in the realm of learning are associated with the latter part of the tenth stage. The coupling beyond learning is

initiatory deities invited from the “corners” (*zur*), Locanā and the others hold the flask and actually confer initiation; however, the lifting of the flask is done by the “preceptor” (*upādhyāya*) and the Hierophant (*ācārya*). The initiatory deities perform the initiation itself; however, the Hierophant makes the offering to the accomplished *maṇḍala* residents, and the disciple implores the initiators to consider him favorably. He convinces himself that according as he implores, the initiators in turn consider him favorably and do the acts of conferring initiation. Whether the *maṇḍala* be of powdered colors or one painted on cloth, that is the “attaining of the flask initiation”.

b'. *The number of kinds.* — Although there are many inconsistencies in other schools, if one takes it in accordance with the *Guhyasamāja* school, there are eleven types of flask initiation, which together with the higher initiations, make fourteen. Their Explanatory Tantra *Vajramālā* (Toh. 445) says, “Each initiation pertains to a stage (*bhūmi*).” That is consistent with the presentation in that work that there are fourteen stages.²

Among the initiations of the flask, there is the common one (*sādhāraṇa*), which is the Neophyte’s Initiation (*vajrasīṣya-abhiṣeka*), and the uncommon one (*asādhāraṇa*), which is the Hierophant’s Initiation (*vajrācārya-abhiṣeka*).

Furthermore, they have a five-fold classification as follows:³

1. The water initiation (*toyaseka*) of Akṣobhya;
2. The diadem initiation (*mauliseka*) of Ratnasambhava;
3. The diamond initiation (*vajraseka*) of Amitābha;
4. The bell initiation (*ghaṇṭaseka*) of Amoghasiddhi;
5. The name initiation (*nāmaseka*) of Vairocana.

For these initiations there exists also the term “wisdom initiation” (*vidyāseka*). This expression is used because Locanā and the other “wis-

posed on the eleventh stage, Samantaprabhā. That is the purport of the *Caryāmelāpaka* (Toh. 1803)” (rgyud smin zin pahi bskyed rim phra rags mthar phyin pa sa brygad pa thob pa dañ sbyar / rdzogs rim gyi lus dben dañ / ḥag dben gñis sa brygad pahi smad dañ sa dgu pa gñis dañ sbyar / sems dben dañ sgyu lus gñis sa bcu pahi stod dañ sbyar / ḥod gsal dañ slob pahi zuñ hjud gñis sa bcu pahi smad dañ sbyar / mi slob pahi zuñ hjud sa bcu gcig pa kun tu ḥod la hjud pa ni spyod bsdus kyi dgoñs pa yin no), This explanation fits in well with the standard explanation of the ten stages, which divides them into the first seven and the last three. The career of the Bodhisattva ends at the tenth stage, when he becomes tantamount to a Buddha but not to a complete Buddha or Tathāgata, for whom the eleventh stage, or Samantaprabhā, is reserved; cf. Har Dayal, *The Bodhisattva Doctrine* (London, 1932), p. 291.

³ The Sanskrit terms derive from *Sekoddeśāṭikā*, text 27.22, ff.; for alternate terminology, *udakābhīṣeka*, and so on, cf. *Advayavajra-samgraha*, p. 36.

bum pa ḥdzin mkhan byas nas bskur bahi dbañ yin pas na de skad dañ yañ ma rig pañi gñen por rig pa ye śes bskyed pañi nus pa ḥjog byed yin pas de skad ces byaḥo /

/ a-bha-yaś gsuñs pañi dbañ dañ po me tog hphreñ bahi dbañ žes pa bum dbañ bcu gcig la mi the yañ nes par bya dgos te / dehi dgos pa ni gañ la me tog phog pañi lha de la bla mas slob ma gtad pa la brten nas de bžin gšegs pa dehi rigs su mñon par htshañ rgya bar ḥgyur bar śes siñ dehi nus pa ḥjog tshul ston paḥo /

/ chu dbañ gis ni de la brten pahi lam bsgom pa na / rigs der htshañ rgya ba la gegs byed kyi dri ma ḥkhrud pañi nus pa dañ /

/ cod pan gyi dbañ gis ni de bsgoms pa las rigs der sañs rgyas pañi tshe mtshan so gñis kyi nañ nas dbuñi gtsug tor bltar mi mñon pañi nus dañ / rigs bdag gañ gis byed pañi nus pa ḥjog la /

/ rdo rje dbañ gis ni rigs der sañs rgyas pañi thugs rnam par mi rtog pañi ye śes ḥgrub pañi nus pa dañ /

/ dril buñi dbañ gis ni rigs der sañs rgyas pahi tshe na / gdul bya la chos kyi sgo brgyad khri bži ston gis ston pañi gsuñ ḥgrub pañi nus pa dañ /

/ miñ gi dbañ gis ni rigs der sañs rgyas pa na de bžin gšegs pa mtshan ḥdi žes bya bar ḥgyur ro / žes pa de ḥdra bahi mtshan gyi nus pa ḥjog go /

/ de rnams ni rigs so soñi dbañ du byas pa yin gyi / rdo rje slob dpon gyi dbañ gis ni / sku gsuñ thugs kyi rdo rje gsum dbyer mi phyed pañi rdo rje ḥchañ ḥthob pa dañ / spyir bla na med pañi byañ chub las phyir mi ldog ciñ / khyad par lam ḥdi las rdzogs pañi byañ chub ḥthob pa las phyir mi ldog pañi nus pa dañ / sa bcu pa la žugs pañi sems dpañ chen po rnams la sañs rgyas kyis khams gsum chos kyi rgyal por dbañ bskur ba dañ tshul mtshuñs pas / khams gsum chos kyi rgyal poñi rgyal srid du

This is the explanation by Lwa-ba-pa in his *Ratnapradipoddyota* on the *Cakrasambaramaṇḍalavidhi* (Toh. 1444), Wa, 265b: "Those five initiations which have the nature of the five Tathāgatas are also referred to by the expression 'vidyābhiseka', because they accomplish the five *vidyājñāna* which are the transmutation of the five *avida* and because in each case the initiation is conferred by the *vidyā-devī*, namely Buddhalocanā and so on. They represent the sequence of the five initiations" (de bžin gšegs pa lñahi no bo dbañ bskur ba lñia po de dag la rig pañi dbañ bskur bahi sgras kyati briñd par bya yin te / ma rig pa lñia yoñs su gyur pañi no bo / rig pañi ye śes lñia po rnams sgrub par byed pañi phyir dañ thams cad du sañs rgyas sphyir la sogs pa rig pañi lha mos dbañ bskur bar byed pañi phyir ro / de dag ni dbañ bskur ba lñahi rim paḥo). The *Snags rim*, 265a-6, refers to this passage, and 265a-5, to

doms" (*vidyā*) hold the flask and confer initiation, and also because the initiation establishes the capacity of producing "wisdom-knowledge" (*vidyā-jñāna*) as the antidote for unwiseom (*avidyā*).⁴

The first initiation as reported by Abhayākara is "Initiation of the Flower Wreath"; and, while it is not included among the eleven flask initiations, it certainly must be performed. It is required for the following reason: The *guru* makes the disciple understand that by relying in the direction of the deity on whom the [thrown] flower falls, he will reach Complete Enlightenment in the Family of that Tathāgata. Hence it shows the method of establishing the capacity of that [attainment].

Through the water initiation, by contemplating the path based on it, one is able to wash off the defilement that obstructs the attainment of Complete Enlightenment in that Family [i.e. which is pointed to by means of the thrown flower].

Through the diadem initiation, by contemplating that, one establishes, for the time of becoming a Buddha in that particular Family, the capacity of the invisible *uṣṇīṣa-śiraskatā* among the thirty-two characteristics (*lakṣana*), and the capacity for doing whatever is the function of that Family Master.

Through the diamond initiation, one has the capacity for accomplishing the non-discursive knowledge (*nirvikalpa-jñāna*) of the mind of Buddhahood in that Family.

Through the bell initiation, one is able to accomplish the speech which, in the time of Buddhahood in that Family, teaches the Doctrine (*dharma*) to the candidates by means of the 84,000 "doors" of the *dharma*.

Through the name initiation, one establishes the capacity of the name indicated by the prophecy, "You will be a Tathāgata of such a name when becoming a Buddha in that Family."

Those [five initiations] are under the control of the various Families. Then, by means of the Hierophant's Initiation (*vajrācārya-abhiṣeka*), one achieves [the rank of] Vajradhara, which is the inseparability of the three thunderbolts (*vajra*) of Body, Speech, and Mind; in general has the capacity to not regress from the Incomparable Enlightenment and in particular the capacity through this path to not regress from attaining the Complete Enlightenment. Moreover, it is comparable to the method of initiation as "King of the Law of the Three Worlds" (*traidhātukadharmarāja*) which the Buddhas confer upon the Bodhisattvas who have entered upon the Tenth Stage, and so it is the initiation into the kingdom

Abhayākara's *Vajrāvali* (Toh. 3140); in the latter text it is said that the initiations accomplish the "antidotes for *avidyā*" (*avidyā-pratipakṣa, ma rig paḥi gñen po*).

dbaṇ bskur ba yin pas gžan la rgyud hchad pa daṇ dbaṇ bskur ba sogs / rdo rje slob dpon gyi las thams cad la dbaṇ bahi nus pa khyad par can bžag paḥi sgo nas de la dbaṇ pa yin no /

/ bum dbaṇ rnams kyi ḥo bo ni / chu daṇ cod pan sogs kyi raṇ raṇ gi cho gas dbaṇ bskur bahi tshe dbaṇ po rnon po la bde ba dños su skye ba ḥon bas / de daṇ stoṇ ūid kyi lta ba phu thag chod pa gñis sbyar bahi bde stoṇ gi ye šes ūid la byed ciṇ / de min na ḥaṇ deḥi tshe bde ba skyes paḥi mos pa byas pa daṇ / lta ba dran paḥi bde stoṇ mos pa yid byed kyis dran pa daṇ / rdo rje slob dpon gyi dbaṇ gi ḥo bo yaṇ dños daṇ bsgoms paḥi rig ma gaṇ ruṇ daṇ raṇ ūid rdo rje hchaṇ du gsal ba gñis ḥkhyud pa las byuṇ bahi bde ba daṇ lta ba dran nas bde stoṇ gi ye šes skyes paḥi mos pa byed pa ma mthaḥ yaṇ dgos kyi / de lta bu ma yin na dbaṇ de rnams thob par gžag mi nus so /

/ sgra bṣad pa ni thams cad la bum paḥi chuhi bya ba rjes su ḥgro bas de skad ces byaḥo /

/ byed las ni / dkyil ḥkhor gyi lhaḥi gsal bahi dbye ba mthaḥ yas pa yod kyaṇ / de thams cad rigs so so pa lha daṇ / sku gsuṇ thugs kyi rdo rje gsum daṇ / de gsum dbyer med pa rigs thams cad kyi bdag po drug pa rdo rje hchaṇ du ma ḥdus pa cuṇ zad kyaṇ med pas / bum paḥi dbaṇ gis kyaṇ / skabs ḥdir de dag la brten paḥi bskyed rim yan lag daṇ / bcas pa mthaḥ dag bsgom pa la dbaṇ ūiṇ deḥi snod ruṇ du byed pa daṇ / ḥbras bu sku bžiḥi naṇ nas sprul paḥi sku ḥgrub paḥi nus pa hjog pa yin no /

/ gñis pa gsaṇ bahi dbaṇ ni / dkyil ḥkhor gaṇ du ḥthob pa la ḥgaḥ žig

⁵ As Dayal (*op.cit.*), p. 275, reports from the *Mahāvastu*, “the ninth and tenth *bhūmis* are named *Yauvarāja* (Installation as Crown-Prince) and *Abhiseka* (Coronation) respectively. But no details are given.” Sthiramati in his *Sūtrālambāravṛttibhāṣya* (Toh. 4034), Derge Tanjur, *Sems-tsam*, Vol. Tshi, 251a-b, compares the initiation of the tenth stage to the initiation of a king. He may well have derived material for his remarks from Vasubandhu’s commentary on the *Daśabhūmi* (Toh. 3993), Derge Tanjur, *Mdo-hgrel*, Vol. Ni, 248b-5, ff. Of course, Mkhas grub rje’s description shows that this attainment of the rank of Vajradhara is not equivalent to the status of a complete Buddha; the name Vajradhara here means, as so often in this literature, the seed Vajradhara, or Vajrasattva (as contrasted with the fruitional Vajradhara, or Heruka). For example, in Chapter Eight, above, in the section on protecting and blessing the site, the hierophants are said to transform themselves into wrathful deities. Tsoṇ-kha-pa sets forth in the *Śrāgaṇ rim*, 151a-5, ff., the meditative procedure, prefaced with the remark that the hierophant generates his mind for the goal of disposing it at the rank of Vajradhara, thinking, “I shall frighten the obstructing demons” (rdo rje hchaṇ gi go hphaṇ la dgod paḥi don du bgegs bskrad par byaḥo sñam du sems bskyed). The meditative sequence involves first attaining the realm of the Void. There follows the evocation of the surroundings. Then the text states, “In the center of that, one instantly becomes the Wrathful Deity Trailocyavijaya (“Victorious over the three worlds”) whose other name is Hūṃkāra, the transformation of Vajrasattva’s nature...” (deḥi dbus su skad cig gis raṇ ūid rdor sems kyi ḥo bo yoṇ su gyur paḥi khro bo hjig rten gsum rgyal miṇ gžan hūṇ mdzad ces pa...).

of the King of the Law of the Three Worlds.⁵ Thus, he has been empowered in the sense of having been bestowed an especial capability of faculty in all the acts of the Hierophant, such as teaching the Tantras to others and conferring initiation.⁶

c'. *The essential nature of the flask initiations.* — When the one with keen faculties (*tīkṣṇendriya*) is conferred initiation with the individual rites of water, diadem, and so on, Bliss (*sukha*) is born in him in actuality. Resolutely combining that with the visualization of Voidness (*śūnyatā*), he operates in the knowledge of Bliss-Void (*sukha-śūnya*). Even if such [faculties] are lacking, at that time it is necessary at the very least that one arouse the conviction that Bliss has been born and be mindful of the visualization [of the Void], thus being mindful through a mental orientation of conviction that there is Bliss-Void. And for the essential nature as well as concrete fact of the Hierophant's Initiation, it is necessary at the very least that one arouse the conviction that the knowledge of Bliss-Void has been born through (a) the Bliss arising from the vivid embrace of whatever the *vidyā* contemplated and oneself as Vajradhara; and (b) mindfulness of the visualization [of the Void]. But if even that [minimum] is not present, it cannot be maintained that initiations have been attained.

Lexicons explain that all these [initiations] are preceded by use of the water of the flask; hence their name.

d'. *Their efficacy.* — Although there is no limit to the differentiation of the *mandala* deities, there are practically none of them that are not comprised in the various five Families; in the three thunderbolts of Body, Speech, and Mind; or in the inseparability of those three, namely Vajradhara, master of all the Families. Hence in the present phase, even with the initiations of the flask one contemplates all the Steps of Production, and their ancillaries, that are based on those [deities]; is initiated while being a good vessel for it; and establishes the capacity for accomplishing the *Nirmāṇakāya* among the four Bodies in the fruitional stage.

2'. *The secret initiation.* — Some persons hold the view that the *man-*

⁵ The *Sriags rim*, 265b-1, ff. points out that the hierophant is empowered to teach the lower Tantras as well the Steps of Production of the Anuttara Tantra; this we assume is a position taken by adoption of the fourteen stages classification, for in the latter classification the hierophant has not yet been conferred the three higher initiations belonging to stages twelve through fourteen and so cannot teach them to others. Of course, one would be forced to a different position by adoption of the eleven-stage system referred to in note 2, above.

bha-gaḥi dkyil ḥkhor du ḥthob zer ba ni mi ḥthad de / bha-gar ḥthob par tshad ldan sus kyañ ma bṣad ciñ / dus ḥkhor las bha-gaḥi dkyil ḥkhor du dbañ bskur bar gsuñs pa ni de ūid kyi sgos kyi khyad par yin la / slob ma la bha-ga bstan paḥi sgo nas dbañ bskur bar gsuñs ūiñ / de ḥdra gžan gañ la yañ ma gsuñs so /

/ de yañ rgyud sde dañ tshad ldan gyi gžuñ las dños kyi rig ma las rgya la brten nas dbañ bskur bar bṣad pa ni bla med kyi ched du bya baḥi gdul bya rin po che lta buḥi dbañ du mdzad pa yin pas / de la ni bla ma las rgya brten paḥi mtshan ūid tshañ bas dkyil ḥkhor paḥi lha thams cad dmigs pas spyan drañs pa rañ gi lus la bcug nas rig ma dañ sñoms pa bżugs pas chags pa chen poḥi mes žu ba thig leḥi ūo bor gyur pa yum gyi padmar phab pa dañ yum gyi khams dmar po gñis ḥdres pa la kun rdzob byañ chub sems kyi dkyil ḥkhor ūes tha sñad byas pa der ḥthob bo /

/ bskur tshul ni / yab yum gyi khams dkar dmar yum gyi pa-dma nas yab yum gyi mtheb srin gyis blañs te / rañ gi lce thog tu bżag pas so /

/ ūo bo ni khams de mgrün par sleb pa na / bla ma yab yum gyis bde stoñ sbyar baḥi rten yin pa dañ / lha thams cad bżu baḥi ūo bo yin pas bde ba khyad par can dños su skyed nus ūiñ deḥi tshe lta baḥi rgyas btab paḥi bde stoñ gi ye ūes yin la /

/ da ltaḥi dus su hañ bla ma dañ ye rgya sñoms hjug byas par mos paḥi sgo nas khams dkar dmar gyi ūo bor bskyed paḥi bdud rtsi lce la bżag paḥi tshe na dbañ po rno ba la bde ba dños su skye ba srid ciñ de

⁷ *Snags rim*, 118b-5, 6, says: "When one speaks of initiation in the three *maṇḍalas*, which are the two *bodhicitta-maṇḍalas* — because *bodhicitta* is both absolute (*paramārtha*) and relative (*samvṛti*) — plus the *bhaga-maṇḍala*, that means the phases of the three higher initiations" (byañ chub sems la don dam dañ kun rdzob byañ chub sems kyi dkyil ḥkhor gñis dañ / bha-gaḥi dkyil ḥkhor gsum du dbañ bskur ba gsuñs pa ni dbañ goñ ma gsum gyi skabs yin gyi). Since Mkhas grub rje now says that the secret initiation is not held in the *bhaga-maṇḍala* and subsequently says that the insight-knowledge initiation is attained in the *bhaga-maṇḍala*, it follows that the secret initiation is attained in the relative *bodhicitta-maṇḍala* and the fourth initiation in the absolute *bodhicitta-maṇḍala*. The former of these conclusions is borne out by Mkhas grub rje's discussion of the secret initiation. Tsoñ-kha-pa writes in his *Don gsal* (Toh. 5290), Vol. Cha, 52a: "Besides, the *maṇḍala* of that *bhaga* and the *maṇḍala* of *bodhicitta* both are of the varieties 'relative' and 'absolute'" (yañ na bha-ga ūid deḥi dkyil ḥkhor dañ byañ chub kyi sems kyi dkyil ḥkhor la kun rdzob dañ don dam pa gñis su byaḥo). Since the *bhaga* is also of two kinds, one may wonder which *bhaga* is meant in the case of the three higher initiations, in particular the insight-knowledge initiation. Tsoñ-kha-pa writes in his *Bžis žus* (Toh. 5285), Vol. Ca, 42b-5, f.: "Furthermore, of the two kinds of *bhaga-maṇḍala* — the *bhaga-maṇḍala* in which the third initiation is attained is just the *bhaga* of the *vidyā*, and the *bhaga-maṇḍala* different from that is the *maṇḍala* of residence and residents generated in the *bhaga* of the 'Mother'. The *dharmaṭaya* ("source of natures") is explained by the commentary to be the *maṇḍala* generated within the *bhaga* shape [i.e. triangle] and is a *bhaga-maṇḍala*" (de lta naḥañ

dala in which the initiation is obtained is a *bhaga-maṇḍala*.⁷ This is untenable, for the authoritative writers do not explain it as obtained in the *bhaga*. It is true that according to the *Kālacakra*, initiation is obtained in a *bhaga-maṇḍala*, but this is a special feature of that [Tantra], which sets forth the initiation of the disciple by way of displaying to him the *bhaga*, and such a thing is not set forth in other [Tantras].

Although it is stated in the Tantras and authoritative texts that there is an initiation based on the Action Seal (*karma-mudrā*) of a concrete “wisdom” (*vidyā*), this means the initiation of the “jewel-like” individual among the candidates for the high goal of the Anuttara[+tantra]. Here, the *guru*, with complete characteristics for recourse to the Action Seal, with visualization of all the gods of the *maṇḍala*, invites them and draws them into his own body. Then he unites with the *vidyā*; and when the substance of the drop [?semen] (*bindurūpabhūta*), molten by the fire of great passion, falls into the “lotus” (*padma*) of the “Mother” (*yum*) and mixes with the red element (*dhātu*) of the “Mother”, he achieves there what is referred to as “relative *bodhicitta-maṇḍala*”.

The procedure of conferring the initiation is as follows: the red-and-white element of the “Father-Mother” union are taken from the “lotus” of the Mother with the ring fingers of the “Father-Mother” and placed on the tip of ~~their~~ own tongue(s).

As to the essential nature [of the initiation], when that element reaches the throat, the *guru*, by reason of being the basis for the combination of Bliss and the Void by way of “Father-Mother” union, and by reason of being the molten nature of all the deities, is able to produce concretely a special Bliss and at that time executes the seal of the visualization [of the Void], so he has the knowledge of Bliss-Void.

Nowadays, a person with keen faculties has Bliss produced concretely through a conviction that the *guru* and the “Knowledge Seal” (*jñāna-mudrā*) have united at the time of placing on the tongue the “ambrosia” (*amṛta*) generated into the essential nature of the red-and-white element. And even if a person does not have such faculties, he certainly must

bha-gaḥi dkyil ḥkhor la gñis las / dbaṇ gsum pa gaṇ du thob pahi bha-gaḥi dkyil ḥkhor ni rig mahi bha-ga ūid la / de las gžan pahi bha-gaḥi dkyil ḥkhor ni yum gyi bha-gar bskyled pahi rten daṇ brten pahi dkyil ḥkhor ro / chos ḥbyuṇ bha-gaḥi rnam pa can gyi dbus su bskyled pahi dkyil ḥkhor la / bha-gaḥi dkyil ḥkhor ro ūes ḥgrel pas bśad do). For this second kind of *bhaga*, the absolute kind, see D. L. Snellgrove, *The Hévajra Tantra*, Part I (London, 1959), p. 73. The first kind of *bhaga*, the relative kind, means the *bhagas* belonging to the *vidyās*, who are Locanā and so on; hence, the *cakras* in the body.

lta min na ḥaṇ bde ba skyes paḥi mos pa byas pa dan lta ba sbyar ba n̄es par dgos so /

/ gaṇ daṇ sñoms par hjug paḥi las rgya daṇ ye rgyaḥi sgra bṣad na skye ba sña maḥi las kyis bud med kyi lus su ḥphaṇs śiṇ der grub pas las rgya žes daṇ / yan lag gis phan tshun ḥkhyud pa sogs kyi las rnams raṇ gis bsgoms pa la ltos mi dgos par phyag rgya de ūid kyis nus pas na las rgya žes byaḥo / da lta spyi la yoṇs su grags paḥi ye rgyaḥi sgra bṣad ni / dños gnas la bud med du grub pa med kyaṇ / ye śes ni raṇ gi tiṇ n̄e ḥdzin yin pa / de rgyas śiṇ bskyed paḥi phyag rgya yin pas na ye rgya žes byaḥo /

/ byed las ni / bla ma yab yum gyi byaṇ sems dños sam / der mos pa byas paḥi bdud rtsi de ūid myaṇs pas raṇ gi rtsaḥi gnas rnams su sleb pa na / de na gnas paḥi khams skar dmar daṇ / ḥag gi rtsa ba rluṇ byin gyis brlabs śiṇ las ruṇ du byas pa la brten nas rdzogs rim kyi lus dben daṇ ḥag dben sems dben kun rdzob sgyu maḥi rdzogs rim rnams bsgom pa la dbaṇ bar byas śiṇ / deḥi snod ruṇ du bya baḥi sgo nas lus la gnad du bsnun nas bsgoms pas / lam dus su dhū-tiḥi naṇ du rluṇ žugs gnas thim gsum byas pa las stoṇ pa bži skye ba daṇ / deḥi stobs kyis rluṇ sems tsam las grub paḥi sgyu maḥi lus grub nas mthar ḥbras bu ḥag gi rtsa ba rluṇ dag paḥi loṇs spyod rdzogs paḥi sku ḥgrub paḥi nus pa h̄jog pa yin no /

/ sgra bṣad pa ni / rdzas gsaṇ ba myaṇs pa las ḥthob paḥi dbaṇ yin pas na de skad ces byaḥo /

/ gsum pa śes rab ye śes kyi dbaṇ la / dkyil ḥkhor gaṇ du ḥthob pa ni bla ma daṇ / slob ma daṇ / rig ma rgyud sde nas gsuṇs pa ltar gyi thun moṇ baḥi lam la myoṇ ba thon ciṇ snags kyis rgyud byin gyis brlabs pa / ḥdod paḥi sgyu rtsal drug cu la mkhas pa la sogs pa / mtshan ūid rnams tshaṇ baḥi slob dpon sogs kyi dbaṇ du byas na / bla mas gsaṇ dbaṇ gi dus su sñoms hjug byas paḥi rig ma de ḥam de daṇ ḥdra ba gaṇ yaṇ ruṇ ba slob ma la gnaṇ ūiṇ / slob dpon gyis brda legs par sprad nas dri ba dri lan

* The *śaḍāṅga-yoga* of the Steps of Completion are these six: *pratyāhāra*, *dhyāna*, *prāṇāyāma*, *dhāraṇā*, *anuṣmyti*, and *samādhi*. Tsoṇ-kha-pa's *Mthaḥ gcod* (Toh. 5284), Vol. Ca, 116a-4, ff., gives the views of his own school (*raṇ gi lugs*). Here we find that the arcane state of body is prevalent in both *pratyāhāra* and *dhyāna*, the arcane state of speech in *prāṇāyāma*, the arcane state of mind in *dhāraṇā*. (So much for the efficacy of the secret initiation: the arcane state of mind means the four voids in the forward direction). Furthermore, the reverse order of the four voids takes place in *anuṣmyti* (which concerns the insight-knowledge initiation); and the "coupling" (*yuganaddha*) occurs in the last *āṅga-samādhi* (treated in the discussion of the fourth initiation).

* For the sixty-four *kalā* of the *Kāma-sūtra*, see Louis Renou and Jean Filliozat, *L'Inde Classique* (Paris, 1953), II, appendix 11 (pp. 755-6). However, Kloṇ rdol bla

arouse the conviction that Bliss has been born and combine that with visualization [of the Void].

In explanation of the “Action Seal” and the “Knowledge Seal” with which one enters union — by reason of acts (*karma*) of former lives, one flings himself on the body of a woman and there realizes, hence “the Action Seal”; and such actions as the mutual embrace with limbs do not require any contemplation by oneself — only the seal itself (*or herself*) is necessary, hence “the Action Seal”. Nowadays, the general explanation of the expression ‘renowned Knowledge Seal’ is as follows: one does not realize in a concrete place, i.e. the woman. However, Knowledge is one’s own *samādhi*. Being the seal which expands and generates that, it is called “Knowledge Seal”.

As to the efficacy, — by reason of the *guru*’s tasting that “ambrosia” (*amṛta*) — either the actual *bodhicitta* of the “Father-Mother” union, or in conviction that it is there — it reaches the locations of his ‘veins’ (*nāḍī*) and blesses (i.e. empowers) the red-and-white element and the wind of the speech ‘vein’ located there. Taking recourse to the serviceability, he contemplates and controls the *saṃyṛti-māyā* Steps of Completion, which are the arcane state of body, of speech, and of mind [phases] of the Steps of Completion.⁸ Also, through the “gate” of being a fit vessel for that, he contemplates in piercing the “centers” [i.e. lotus or *cakra* centers] of the body. Thus, in the time of the path, he makes the wind enter, dwell, and dissolve in the “middle vein” (*avadhūti*); from that the four Voids are produced; and through their power he accomplishes the “illusory body” (*māyā-deha*) that is accomplished from the Winds and Mind-only. Thereby he establishes the capacity of accomplishing ultimately the fruit, which is the *Sambhogakāya* of the pure wind of the speech “vein”.

Lexicons say it is called “secret” (*guhya*) because it is the initiation obtained from tasting the secret substance.

3'. *The insight-knowledge initiation.* — *Maṇḍala in which it is obtained.* The *guru*, disciple, and *vidyā*, having emerged from experiencing the common path (*sādhāraṇa-mārga*) as set forth in the Tantras, bless (i.e. energize) their stream of consciousness (**saṃtāna*, *tantra*) with incantations. They are governed by such hierophants as have in full measure the characteristics of skill in the sixty arts of *kāma*.⁹ The *guru* offers to the disciple that *vidyā* with whom he had entered in union at the time of the secret initiation, or a similar *vidyā* as appropriate. The hierophant

ma, Section Ma, 3b-2, makes a distinction between the sixty-four *kalā* and the sixty-four *kāma-kalā*. The latter he discusses, *ibid.*, 4b-4, ff.

sogs ji lta ba bzin byas te sñoms par žugs paḥi tshe dgaḥ bzi skyes pa las hthob pas na bha-gaḥi dkyil ḥkhor du hthob pa yin no /

/ ſo bo ni sñoms par žugs pa las dhūtir rluṇ žugs pa la brten nas khams dkar po žu ba spyi bo nas mgrün par sleb pa na dgaḥ ba dañ / de nas sñiñ kar sleb pa na mchog dgaḥ dañ / de nas lte bar sleb pa na khyad par gyi dgaḥ ba dañ / de nas rdo rjeḥi nor buhi rtser sieb pa na phyir mi ḥpho baḥi man ḥag gis bzuṇ nas deḥi tshe lhan cig skyes dgaḥi ye ſes skyes pa na de dañ stoñ pa ſid sbyar baḥi bde stoñ gi ye ſes dbañ po rnon po la dbañ dus su skyes pa hoṇ yañ / de ni rim gñis kyi nañ nas skabs gañ du ḥjog na rdzogs rim du gžag dgos so / de yañ dhū-tiḥi nañ nas babs paḥi khams yin na lhan skyes ma mtshon par phyir ḥpho ba mi srid ciñ skabs ḥdiḥi dgaḥ bzi la ni yas babs min pa mas brtan mi hoṇ ſo / deḥi skabs kyi dgaḥ bzi dañ stoñ ſid sbyor ba ni dños so /

/ da lta de ḥdra baḥi dpon slob rig ma dañ bcas pa bzin gyi mtshan ſid tshañ ba mi hoṇ bas / bla mas gnañ bar mos paḥi ye rgya dañ / dri ba sogs byed tshul brda ḥphrod par byas la / rañ dañ rig ma gñis kyi lus ḥdod lha yab yum du yid ſor gsal bzin paḥi ḥañ nas sñoms ḥjug byas par bsams pas dbañ po rnon po la bde ba dños su skyes pa hoṇ la / dños su ma skyes na ḥañ deḥi tshe goṇ ltar dgaḥ bzi skyes paḥi mos pa brtan po dañ lta ba dran paḥi stoñ ſid sbyar baḥi sgo nas / bde stoñ skyes so sñam paḥi mos pa yid byed brtan po ma mthaḥ yañ dgos kyi / de tsam yañ ma byuṇ na ſes rab-ye ſes kyi dbañ thob par ḥjog mi nus so /

/ byed las ni / snañ ba thams cad bde stoñ gi ſo bor ḥchar baḥi gegs kyi dri ma sbyañs nas / de ḥchar baḥi nus pa dañ / rim pa bzi paḥi ḥod

¹⁰ *Snags rim*, 436b-5, when listing the *cakras* along the central channel of the body, having ‘petals’ or ‘veins’ in the numbers of 4 (crown of head), 32 (middle of forehead), 16 (neck), 8 (heart), 64 (navel), 32 (sacral place), and 8 (tip of the gem), refers to these centers as ‘lotus-like’, ‘bhaga-like’, and ‘*cakra*-like’ (pad-ma ſid dañ bha-ga ſid dañ ḥkhor lo ſid). However, the initiation concerns only the four centers at the neck, heart, navel, and base of spine — the locations of the four *vidyās* or goddesses — and the combination of the four joys with the four voids.

offers explanations and exact replies to questions, after which [the disciple] attains [the initiation] through generation of the four joys. Hence he attains it in the *bhaga-mandala*.¹⁰

Intrinsic nature of the initiation. After [the candidate's] entering into union, when he takes recourse to drawing the wind into the "middle vein," the melted white element reaches the neck from the middle of the forehead, at which time there is "joy" (*ānanda*). After that, it reaches the heart, at which time there is "super joy" (*parama-ānanda*). After that, it reaches the navel, at which time there is "extraordinary joy" (*virama-ānanda*). After that, it reaches the tip of the thunderbolt gem, and by his abiding by the precept to not allow it to be emitted, at that time there is produced the knowledge of "together-born joy" (*sahaja-ānanda*). The knowledge of Bliss-Void which combines that [joy] with Voidness is born in the one with keen faculties at the time of the initiation. Again, in which phase of the two series of Steps (*krama*) is it laid down? It must be laid down in the Steps of Completion. Does the element descend from within the "central vein"? When the "together-born [joy]" does not manifest, there is no possibility of emission; and in the four joys of this phase, there is no descent from above and no retention from below. The main thing is the combination of the four joys of that phase with the Voidness.

Nowadays, we do not find such hierophants, neophytes, along with a *vidyā*, that possess the complete characteristics as have been set forth. Hence, the *guru* conveys the method of constructing the "Knowledge Seal" which [the disciple] is convinced he grants, method of the questions, and so on. [The disciple] imagines he has been made to enter into union on account of the vividness in his mind that the body of himself and the *vidyā* is the desire god (*kāma-deva*) in the sense of the "Father-Mother" union. Thereby, in the one with keen faculties, bliss is produced concretely. Even if it is not produced concretely, at that time he must at the very least be steadfast in orienting the mind to the conviction that Bliss-Void has been produced, by way of combining a steadfastness of conviction that the four joys, as previously set forth, have arisen, with the Voidness remembered as the visualization [of the Void]. If not even that is obtained, one has no capacity to establish the attainment of the Insight-knowledge initiation.

The efficacy. It purifies all the appearances constituting defilements that hinder the awakening to the essential nature of Bliss-Void; it has the capacity for that awakening; it makes one a fit vessel for contemplating the Clear Light of the fourth step (*krama*); and it deposits an

gsal bsgom paḥi snod ruṇ du byas / ḥbras bu žu ba de lhan skyes chos sku ḥgrub paḥi lag rjes ḥjog pa yin no /

/ bži pa tshig dbaṇ ni / dṇos su da Ita skye ba med kyaṇ / snod ruṇ gis dbaṇ bži bar ḥgyur ba ni / dbaṇ bži rdzogs par bskur baḥi skabs su / gsum pa mos pa tshun chad kyis ūes paḥi tshe na de ūid dper byas te des mtshon paḥi zuṇ ḥjug gi go ba slob ma la brda sprad nas de la go ba chags pa la tshig dbaṇ thob par ḥjog la /

/ deḥi tshul ni / bži pa de yaṇ de bžin te / ūes pas dbaṇ gsum paḥi dus su raṇ daṇ rig ma gñis kyi lus ḥdod lha yab yum du dṇos gnas la grub pa med kyaṇ / yid ūor gsal bžin paḥi ūaṇ nas sems bde stoṇ dpeḥi ḥod gsal dus mñam du ḥbyuṇ ba bžin du / lam dus su lus la gnad du bsnun nas bsgoms pa la brten nas rim pa bži paḥi mthar lus śin tu phra baḥi rluṇ sems tsam las grub paḥi ḥjah lus rdø rjeḥi skur dṇos su soṇ ba daṇ / sems stoṇ ūid mñon sum du rtogs paḥi don gyi ḥod gsal du soṇ ba gñis dus mñam du gyur pa nas de ḥdra baḥi sku daṇ thugs ūo bo gcig paḥi zuṇ ḥjug thob pa ni slob paḥi zuṇ ḥug ces pa daṇ / deḥi rigs ḥdraḥi rgyun goms pa las ḥbras bu de daṇ rnam pa mthun paḥi mi slob paḥi zuṇ ḥjug kha sbyor yan lag bdun ldan gyi go ḥphaṇ sgrub tshul la ūo sprod pa yin no /

/ des na de ltar dbaṇ bži bskur ba las sku bžiḥi sa bon thebs paḥi bskur tshul daṇ ḥthob tshul śin tu gal cheḥo /

/ dbaṇ don lam gyi rim par bsgrigs nas ūams su blaṇs paḥi bla med kyi lam ni bskyed rdzogs gñis su ūes la / de la thog mar bskyed rim bsgoms

¹¹ *Guhyasamāja-tantra*, 160.11-13, including: *caturthaṁ tat punas tathā*.

imprint that accomplishes, in the fruitional fusing, the "together-born" Dharmakāya.

4'. *The initiation of the syllable (aksara-abhiṣeka).* — Although nowadays it is not produced concretely, for the fit vessel, the occurrence of the fourth initiation is as follows: In the phase of completely conferring the fourth initiation, when one is certified by not less than conviction of the third one, that very [third one] is made the example, as [the guru] imparts to the disciple an understanding of the "coupling" (*yuganaddha*) symbolized thereby. When understanding has been aroused in him, it establishes the attainment of the initiation of the syllable.

As to its method, it is said, "The fourth is just the same."¹¹ In illustration: at the time of the third initiation, even when there was no realization in a concrete place that the body of oneself and the *vidya* was the desire god in the sense of the "Father-Mother" union, still, on account of the vividness in the mind, the mind experienced bliss-void and simultaneously the symbolic Clear-Light. [Analogically,] at the limit of the fourth step, after one has taken recourse to the contemplation in the time of the path involved with piercing the "centers" in the body — his body proceeds concretely as a diamond body which is a rainbow body produced from the very subtle wind and mind-only, and simultaneously his mind proceeds in the Clear Light of the [Absolute] Object, which comprehends Voidness in immediacy. The attainment in that way of the consubstantial "coupling" of body and mind is called "coupling in the realm of learning" (*śaikṣa-yuganaddha*). The fruit, or equivalent, resulting from the continuous contemplation of the affiliation of that ["coupling"] is explained as the "coupling beyond learning" (*aśaikṣa-yuganaddha*) or the means of accomplishing the rank of 'having the seven members of the *sampruta*'.

[II'. *Consecration ritual conferring initiation on a deity]*

(Not discussed.)

[**(2) THE RELATION BETWEEN STEPS AND INITIATIONS ALONG THE PATH**]

Now, of utmost importance are the methods of initiating that way and the methods of obtaining the four Bodies, the seeds of which are cast by the four initiations.

When we correlate the meaning of initiation to steps of the path, certainly the incomparable path we must take to heart is [both the] Steps of Production (*utpatti-krama*) and Steps of Completion (*nispanna-*

nas / des rgyud smin par byas te rdzogs rim bsgom dgos kyi / de lta min par rim pa gñis pa bsgoms kyan bśad pa ltar mi skye bas thog mar bskyed rim dgos śin dehi snod ruñ du bya bahi phyir du dañ por bum dbañ bskur dgos pa yin la /

/ de ltar rim pa dañ pos rgyud smin par byas te de nas rim pa gñis pa bsgom dgos pas / de la thog mar lus dben dañ ñag dben sog s kyis ro rkyan gi rluñ rnams dhū-tir žugs gnas thim gsum byas pañi lag rjes la snañ mched thob gsum dpeñi hod gsal dañ bcas pañi sems dben hñren la / de las mthar rluñ sems tsam las grub pañi ma dag pañi sgyu lus hgrub ste de rnams rim can du skye bas las de rnams bsgom pañi snod ruñ du bya bahi phyir du dehi rjes su gsañ dbañ bskur ba yin no /

/ de nas ma dag pañi sgyu lus de ñid ril hñdzin dañ rjes gžig gi bsam gtan gñis kyis hod gsal du bcug nas dag par byas pa las stoñ ñid mñon sum du rtogs pañi don gyi hod gsal mtshan ñid pa skye bar hgyur bas / dehi snod ruñ du byed pañi dbañ gsum pa gsañ gi rjes su bskur ba yin no /

/ don gyi hod gsal de las lugs ldog tu ldañ ba na sku dag pañi sgyu mahi sku dañ thugs don gyi hod gsal gñis ño bo gcig pañi slob pañi zuñ hjug hñthob la / dehi rgyun goms pa las mi slob mahi zuñ hjug kha sbyor yan lag bdun ldan gyi go hñphañ mñon du byed pas dehi snod ruñ du byed pañi dbañ bñi pa gsum pañi rjes su bskur ba yin no / des na thob bya de las mthar thug pa med pas dbañ bñi pa las goñ na dbañ gžan med do /

/ dbañ gi grañs dañ go rims der ñes pa bñin du lam gyi grañs dañ go rims kyan ji ltar bśad pa de ltar ñes pas / dbañ bskur byed pa dañ / rañ ñid bdag hjug sog s byed nañañ lam de lta buñi ched du byed dgos kyi / go ba dmigs phyed pa gal cheho /

¹² These four lights are elsewhere referred to as the four voids.

¹³ Tsoñ-kha-pa, *Mthañ geod* (*op. cit.*), 59a-3, f., explains these two *dhyānas* on the basis of Nāgārjuna's *Pañcakrama*. "Contraction" means drawing all the winds from the head downwards and from the feet upwards into the heart; and "expansion" means that the *yogin* then enters the Clear Light.

krama or *sampanna-krama*). Among those, one first contemplates the Steps of Production. Having thereby matured the stream of consciousness, one must contemplate the Steps of Completion. If one did otherwise, even though he contemplate the Steps of Completion there would be no origination as explained. Therefore, the Steps of Production are required first; and in order to be a fit vessel for that, first the Initiation of the Flask must be conferred.

Having in that way matured the stream of consciousness with the first Steps, one must contemplate the second ones. For the latter, there must be produced in sequence, (a) first, the imprint, by means of the arcane body (*kāya-viveka*) and arcane speech (*vāg-viveka*), of making the winds of the right “vein” (*rasanā*) and left “vein” (*lalanā*) enter, dwell, and dissolve in the central “vein” (*avadhūtī*); (b) guidance of the arcane mind (*citta-viveka*) through light (*āloka*), spread of light (*ālokābhāsa*), and culmination of light (*ālokopalabdhī*), together with the symbolic Clear Light;¹² (c) at their limit, accomplishment of the impure illusory body produced from the winds and mind-only. In order to render one a fit vessel for contemplating those acts, after that [flask initiation] the secret initiation is conferred.

Thereupon, by means of the two *dhyānas*, “contraction” (*piṇḍagrāha*) and “expansion” (*anubheda*),¹³ that impure illusory body is purified by being made to enter the Clear Light, and there arises the characteristic of the Clear Light of the [Absolute] Object, which comprehends Voidness in immediacy. The third initiation which renders one a fit vessel for that is conferred subsequently to the secret initiation.

On proceeding in the “backward” (*pratiloma*) order from that Clear Light of the [Absolute] Object, one achieves the “coupling in the realm of learning” which consubstantiates the body — the purified illusory body, and the mind — the Clear Light of the [Absolute] Object. From continuous contemplation of that [“coupling”], one brings about directly the “coupling beyond learning”, which is the rank where one has the seven members of the *sampuṭa*. Hence the fourth initiation, which renders one a fit vessel for that, is conferred subsequently to the third. As that goal (i.e. the coupling beyond learning) cannot be surpassed, neither is there another initiation beyond the fourth initiation.

As the number and succession of initiations is determined *supra*, so the number and succession of paths is determined as explained. Therefore, when bestowing initiation or when personally entering [the *mandala*], it is necessary to conform to those paths. It is very important to understand this and bear it in mind.

/ dam tshig dañ sdom pañi rnam gžag ni śin tu yañ gal che bas /
 / dbañ mtshan ñid pa thob ma thag nas rtsa ltuñ bcu bži dañ sbom po
 brgyad la sogs pañi rtsa ba dañ yan lag gi ltuñ ba rnams legs par ñes
 par byas te / dran śes rgyun ldan du bsten nas rtsa ltuñ la srog bsdos
 byed ciñ sbom po sogs yan lag gi ltuñ ba rnams kyis gos nañan rañ
 gi phyir bcos kyis legs par bcos nas žag tu mi hgrogs par byaño /
 / gañ dag bum dbañ ma bskur bar dbañ goñ ma bskur bar byed pa ni
 mi hthad de / dkyil hkhor du ma bcug pa dañ lha no ma bstan par dbañ
 gañ ma bskur bas ni dbañ gañ yañ thob pañi go mi chod pañi phyir ro /
 de ltar ma byas par gsañ dbañ bskur ba na slob dpon gyi rgyud la sñags
 sdom yod na rtsa ltuñ hbyuñ žiñ sdom pa gtoñ bas de hdra bañi dbañ
 bskur bañi slob dpon gyis sñags kyi lam bsgoms nas dños grub thob
 kyañ dmyal bar skye bar gsuñs pas / gnas hdi la gzab par byaño /
 / yañ gcig dus hkhor gyi lugs la hañ dbañ bdun med par mchog dbañ
 tsam bskur nas hkhrid hbgos pa yod do / de ni goñ du bśad pa ltar / ri
 bo dag kyañ ma smin mi la gsañ ba sbyin las so / žes gsuñs pa ltar gyi
 rtsa ltuñ hbyuñ bas / rañ gžan thams cad phuñ bar hgyur žiñ sañs rgyas
 kyi bstan pa la de las gnod pa med do / dus hkhor lo ni ñes par rdul
 tshon gyi dkyil hkhor du dbañ bskur dgos tē / dkyil hkhor bžeñs nas

¹⁴ The following list of the fourteen is based on Aśvaghoṣa's *Mūlāpattisangraha* (Toh. 2478), and Sanskrit for major part as edited by Sylvain Lévi and translated, *Journal Asiatique*, Oct.-Dec., 1929, pp. 266-7; using also Tsoñ-kha-pa's *Gsañ sñags kyi tshul khrims kyi rnam bśad*, *Dños grub kyi sñe ma* (Toh. 5270), in Vol. Ka of his Collected Works.

1. To disparage one's master (*ācārya*).
 2. To transgress the directives (*ājñā*) [i.e. the three vows of the Sugata].
 3. To express anger toward 'diamond brothers' (*vajrajñātṛ*) [i.e. fellow initiates of a single master].
 4. To abandon love (*maitri*) of the sentient beings.
 5. To abandon the Mind of Enlightenment (*bodhicitta*).
 6. To disparage the Doctrine (*dharma*) of one's own [i.e. *mantra*] or of another's [i.e. *prajñā-pāramitā*] tenets (*siddhānta*).
 7. To tell the secrets (*guhya*) to immature [i.e. uninitiated] persons.
 8. To abuse the five *skandhas* for their nature belongs to the five Buddhas [such abuse including all injury, mortification, and suppression].
 9. To have reservations concerning the natures (*dharma*) intrinsically pure.
 10. To have love (*maitri*) for the wicked (*duṣṭa*) [especially those who damage and destroy the Doctrine; but one should have compassion (*karunā*) for them].
 11. To apply discursive thought (*kalpana*) to the wordless natures.
 12. To have belittling thoughts (*cittadūṣana*) toward the believers (*śrāddhasattva*).
 13. To not adhere to the pledges (*samaya*) in the way they were taken.
 14. To disparage women, who are the source of insight (*prajñā-svabhāva*) ['insight' here sometimes meaning the knowledge of great bliss (*mahāsukha*)].
- ¹⁵ For the eight gross or grave transgressions, see Lévi (*op. cit.*), pp. 267-8; the Tibetan blockprint *Byañ sems dañ rig pa h̄dzin pañi phyir bcos / sdom pa ñi śu pa / byañ sems kyi rtsa ltuñ bsdus pañi tshigs su bcad pa / rtsa ltuñ bcu bži pa / sbom po*

[(3) VOWS AND PLEDGES]

An exposition of pledges (*samaya*) and vows (*samvara*) is also of utmost importance.

Immediately after one obtains the characteristic of initiation, [that initiate] must be made certain [in his mind] about the fundamental and ancillary transgressions, namely, the fourteen fundamental transgressions (*mūlāpatti*),¹⁴ the eight gross transgressions (*sthūlāpatti*),¹⁵ and so on. Taking his stand on constant mindfulness and awareness [of the pledges and vows], he jeopardizes his life against the fundamental transgressions, and should he be defiled by any of the ancillary transgressions, such as the gross ones, he will make amends by expiating each single one, and not associate with them for a day.

It is not right to confer the [three] higher initiations upon one who has not been conferred the initiation of the flask; and the one who has not been introduced into the *mandala* and has not faced the deities should not be conferred any initiation, because the attainment of any initiation would be indecisive [in his case]. Otherwise, [the scriptures] say, even though the hierophant who confers the secret initiation has the *mantra* vow in his stream of consciousness, a fundamental transgression occurs and he throws away the vow, so that even though a hierophant who so initiates were to contemplate the *mantra*-path and obtain *siddhi*, he would be reborn in hell. Hence, one must be careful in this matter.

Again there are some who teach that in the *Kālacakra* school one is conferred only the highest initiation and not the seven [lower] initiations. As is explained above, that is a fundamental transgression, the one called ‘mountains’, namely, “To divulge the secret(s) to an immature person.”¹⁶ Indeed, it is a calamity for themselves and others; there is no greater injury to the teaching of the Buddha than that. The *Kālacakra* certainly requires an initiation in the *mandala* of powdered colors: its

brgyad pa dai bes pahi bslab bya mdor bs dus, has this list of eight: 1. to procure (goods) by the power of insight; 2. to procure by his power of ‘ambrosia’ (*amṛta*); 3. to not maintain secrecy toward the unfit vessel; 4. to dispute in an assembly; 5. to teach heterodox doctrines to the faithful; 6. to stay seven days among the *śrāvakas*; 7. to falsely pride himself on *yoga*; 8. to teach the Doctrine to a non-believer.

¹⁶ Certain texts assign symbolical words to represent numbers; this procedure is useful in forming *ślokas*, for example, in works on astrology. The word ‘mountains’ is used for the seventh of the fundamental transgressions because there are seven mountains in traditional Indian mythology. Similarly, the word ‘Manu’ is used for the fourteenth one, because there are fourteen Manus.

sbyin par bya / žes paḥi ḥbrel par / rdul tshon gyi dkyil ḥkhor du dbaṇ
bskur bar bya yi / ras bris sogs su ni ma yin no / žes gsuṇs so /

/ de ltar dbaṇ mtshan ūid tshaṇ ba thob nas dam tshig daṇ sdom pa
tshul bžin du bsruṇ dgos la / de yaṇ sbom po sogs kyi ūes pa chuṇ ūus
gos na de ma thag bṣags par bya ūiṇ / rtsa ltuṇ byuṇ na bdag ḥjug sogs
kyi sgo nas slar sor chud par byaḥo / gtso bor rtsa ltuṇ gis gtan nas ma
gos par bya dgos te / ḥdul baḥi pham pa bži cig car byuṇ ba las kyaṇ
sṇags kyi rtsa ltuṇ byuṇ ba rnam smin cheḥo / de ltar bsgrims nas rtsa
ltuṇ gis gtan nas ma gos na tshe ḥdir lam ma bsgoms kyaṇ skye ba phyi
ma rnams su bses gñen dam pas rjes su bzuṇ ste lam ūams su len du ḥoṇ
bas khyab pa rten ḥbrel gyi chos ūid yin pas skye ba bdun nas bcu drug
tshun la ḥtshaṇ rgya bas khyab bo /

/ de ltar dam tshig daṇ sdom pa tshul bžin du bsruṇ baḥi gaṇ zag gis
ūams su blaṇ baḥi lam la bskyed rdzogs gñis su ūes paḥi rgyu mtshan
gyis / bskyed rim yan lag daṇ bcas pa bsgoms pas smin byed kyi lam cha
tshaṇ bar ḥgyur la / de nas rdzogs rim yan lag daṇ bcas pa bsgoms pas
grol byed kyi lam cha tshaṇ bar ḥgyur ūiṇ / theg chen gyi slob paḥi lam
thams cad smin byed kyi lam daṇ grol byed kyi lam gñis su ḥdus paḥi
phyir / bskyed rim mtshan ūid pa bsgom pa sṇon du btaṇ nas rdzogs rim
bsgom par byed dgos pas na go rim yaṇ de ltar ūes te / bskyed rim gyis
rgyud smin par ma byas na rdzogs rim gyis rgyud grol bar mi ḥgyur baḥi
phyir /

/ kha cig bskyed rim gyis skye ba sbyoṇ ūiṇ rdzogs rim gyis ḥchi ba
sbyoṇ bas bskyed rdzogs gñis sbyaṇ gži mi gcig par smra ba daṇ / yaṇ
bskyed rim gyis sgo ūa skyes sogs skye gnas bži sbyoṇ baḥi phyir / lhaḥi
bskyed chog mi ḥdra ba bži yod zer ba sogs ni bla med kyi lam bsgoms

¹⁷ The standard Buddhist list is: (1) birth from the womb (*jarāyu-jā*), (2) birth from eggs (*aṇḍa-jā*), (3) production by warmth and moisture (*sam̄sveda-jā*), and (4) spontaneous birth (*upapāduka*).

commentary on the line, "Having 'erected' a *mandala*, one shall confer", states, "One shall confer the initiation in the *mandala* of powdered colors, but not in those of painted cloth, and so on."

Having in that way obtained the complete characteristic of initiation, one must guard the pledges and vows according to the rules. Moreover, if one is defiled by minor faults, such as the gross ones, he must confess them immediately; and should a fundamental transgression occur, he must restore himself to purity by way of such acts as personally entering [the *mandala*]. The principle thing is that one must systematically act so as not to be defiled by the fundamental transgressions. An occurrence of a fundamental transgression of the *mantra* [-path] entails greater consequence than a simultaneous occurrence of the four "defeats" of the *Vinaya* [vow]. Controlling oneself in that way, if one is regularly undefiled by the fundamental transgressions, even if he does not contemplate the path in this life, in subsequent lives he will be taken in hand by illustrious guides, and full of the procedures of the path he will be the true nature (*dharmaṭā*) of Dependent Origination (*pratītya-samutpāda*), expanding to the state of Buddhahood in from seven to sixteen lives.

[**(4) STEPS OF PRODUCTION AND STEPS OF COMPLETION**]

The person who in that way guards his pledges and vows according to the rules, must be certain regarding both the Steps of Production and the Steps of Completion in the path to be taken to heart. That is to say, by contemplating the Steps of Production with its ancillaries, he fulfills the portion "path of maturation" (**vipāka-mārga*); and by contemplating the Steps of Completion with its ancillaries, he fulfills the portion "path of liberation" (**vimukti-mārga*), because all paths of learning belonging to the Mahāyāna can be grouped into "path of maturation" and "path of liberation". Again, the requirement to first contemplate the characteristic of the Steps of Production, and then to contemplate the Steps of Completion, gives the definite sequence, because if the stream of consciousness is not matured by the Steps of Production, the stream of consciousness cannot be liberated by the Steps of Completion.

Some say that the Steps of Production purify birth, while the Steps of Completion purify death, so the two have a different "sphere of purification". And furthermore they assert that because the Steps of Production purify the four modes of birth,¹⁷ which are 'birth from an egg', and so on, there are four different ways of generating deities. Such assertions are not valid: they evince complete misunderstanding of the

nas tshe gcig la sañs rgyas hgrub tshul la go ba ma chags par soñ h̄dug pas mi h̄thad ciñ /

/ rañ lugs la ni / bskyed rdzogs gñis kas skye h̄chi bar do gsum sbyan ḡzir byas nas lam bgrud par byed dgos la / de yañ h̄jam bu gliñ pañ mi mnal skyes khams drug ldan gyi dbañ du byas pa yin par rgya gar mkhas pañ ḡzuñ las byuñ žiñ / rigs pas kyañ bsgrub par bžed pa legs so /

/ bskyed rim žes pañ sgra bśad ni / rtog pas btags pañam / blos bcos ſiñ bskyed pañ sgo nas bsgom par bya bahi rim pa yin pas de skad ces gsuñ ſiñ /

/ rdzogs rim ni / blos btags pa la ma ltos par rañ grub tsam-nas yod pañ lus kyi rtsa rluñ thig le la dmigs nas dhū-tihi nañ du rluñ žugs gnas thim gsum bya bahi phyir bsgom par bya bahi rim pa yin pas na rdzogs rim žes bya ba dañ / gdod ma nas rañ bžin gyis grub pas stoñ pañ stoñ pañid dañ / lus la gnad du bsnun pa las skyes pañ bde chen gyi ye šes gñis dbyer mi phyed par bsgom par bya bahi rim pa yin pas na / de skad ces byaño /

/ de la bskyed pañ rim pa ni zur du bśad pa las šes par bya žiñ / rdzogs rim la thog mar E Vam gyi don bśad na / spyir bla med kyi rgyud sde thams cad kyi brjod byaño gtso bo bde stoñ dbyer med ni E Vam gyi yi ge gñis kyi mtshon don yin pas / brjod byaño gtso bo ni yi ge gñis kyi mtshon don du h̄dus so / de la thob bya h̄bras buhi E Vam thob byed lam gyi E Vam / h̄dren byed rtags kyi E Vam dañ gsum gyi dañ po ni /

/ E gru gsum gyis mtshon pañ chos h̄byuñ gru gsum gyi nañ du yañ dag par rdzogs pañ sañs rgyas kyi ye šes rañ snañ las grub pañ gžal yas khañ gdan dañ bcas pa dañ / Vam yig gis mtshon pañ gtso bo rdo rje h̄chañ h̄khor gyi lha dañ bcas pa ste / mdor na sñon byuñ gi rgyud gsuñ pañ dus kyi rten dañ brten pañ dkyil h̄khor mtshon par byed do /

¹⁸ In Tsoñ-kha-pa's school, for example, as set forth in his *Don gsal* (*op. cit.*), folio 25a-b, birth is associated with the Nirmānakāya, death with the Dharmakāya, and the intermediate state with the Sañbhogakāya. Hence, the Tantric procedures are set up for affiliation (*rigs h̄dra*) with the Buddha Bodies.

¹⁹ According to *Sekoddeśatikā*, 7.19-20, the six *dhātu* are earth (*prthivi*), water (*toya*), fire (*tejas*), wind (*vāyu*), space (*ākāsa*), and knowledge (*jñāna*).

method for accomplishing Buddhahood in one life through contemplation of the Anuttara path.

Our school teaches to walk the path, making birth, death, and the intermediate state,¹⁸ three “spheres of purification” for both the Steps of Production and the Steps of Completion. Furthermore, according to the texts of the Indian sages, the men of Jambudvīpa who are born from a womb are put in control by having the six elements (*dhātu*),¹⁹ so what we maintain is certified by reason.

The explanation of the expression ‘Steps of Production’ is as follows: It is called that because it is the steps in the contemplation to be performed through the production of figments by ideation, or constructs by the cognition (*buddhi*).

That of ‘Steps of Completion’ is as follows: One takes as meditative object the winds (*vāyu*) and drop (*bindu*) in the “veins” of the body (*deha*) that is only self-produced and independent of figments by the cognition. Then one contemplates so as to make the wind enter, dwell, and dissolve in the central channel (*avadhūti*). When those are the steps, they are called ‘Steps of Completion’. Furthermore, they are the steps to be contemplated for the inseparability of the Voidness of the Void (*śūnya-śūnyatā*) — because primordially accomplished by intrinsic nature, and the knowledge of great bliss born from piercing the “centers” in that body; hence they are called that.

Among them, the Steps of Production should be understood from the specialized explanations. As to the Steps of Completion, first, what is the explanation of the meaning of *E-vam*? In general, the principal subject matter of all the Anuttara Tantra divisions is the inseparability of Bliss and Void (*sukha-śūnya*); this is the symbolic meaning of the two syllables *E* [Void] and *Vam* [Bliss]. Consequently, the principal subject matter is comprised in the symbolic meaning of the two syllables. Now, there are three *E-vam* (1) the *E-vam* of the fruit to be attained; (2) the *E-vam* of the path of attainment; (3) the *E-vam* as signs guiding that [path].

E-vam of the fruit

The first kind is the palace and its thrones sprung from the self-luminous knowledge of the Samyaksambuddha within the triangle of the Dharmodaya (“source of natures”), symbolized by the triangular *E*; and the Lord Vajradhara, with his god retinue, symbolized by the syllable *Vam*. In brief, they symbolize the *mandala* of residence and of residents of our previous discussion of the Tantras.

/ lam gyi E Vaṇi la stoṇ pa bśad pa / bde ba bśad pa / bde stoṇ dbyer med du sbyor tshul bśad pa daṇ gsum gyi daṇ po ni /

/ gsaṇ ḥdus rtsa rgyud leḥu gñis par rnam snaṇ gis byaṇ chub kyi sems kyi tshigs bcad gsuṇs pa de bśad gžir byas nas / de ḥchad byed kyi ḥgrel pa byaṇ chub sems ḥgrel žes pa mgon po klu sgrub kyis mdzad pa deḥi naṇ nas snags la spyod paḥi byaṇ chub sems dpaḥ chen pos / don dam paḥi byaṇ chub kyi sems bsgoms paḥi sgo nas bskyed par byaḥo / žes paḥi don sems tsam pas gzuṇ ḥdzin gñis stoṇ gi de kho na ūid la ḥdod pa phyin chad rigs pas bkag nas chos thams cad bden par grub pas stoṇ paḥi stoṇ ūid rigs tshogs nas ji ltar gtan la phab pa ltar snags la ḥaṇ lta ba de kho na ltar yin gyi / de las lhag paḥi lta ba snags la med ces paḥi don du gsuṇs so /

/ de bas na gaṇ zag raṇ skye thub paḥi rdzas yod kyis stoṇ paḥi stoṇ ūid daṇ bde ba chen po sbyor bar bśad pa med la / ho na kyaṇ sems tsam paḥi lta ba daṇ sbyor ba sā-nti-pas bśad ciṇ / raṇ rgyud paḥi lta ba daṇ sbyor ba bha-va-bha-dra daṇ / a-bhya-ka-ra sogs kyis gsuṇs kyaṇ /

/ bla med kyi ched du bya bahi gdul byaḥi gtso bo yin na / phar phyin theg paḥi gdul bya dbaṇ po rno śos las kyaṇ ches dbaṇ po śin tu rno bas khyab pas / de la thal ḥgyur bahi lta ba dños su ston paḥi snod du ruṇ bahi phyir / ched du bya bahi gdul bya la dgoṇs nas raṇ rgyud pa phyin chad kyi lta bahi rnam gžag gsuṇs pa med gsuṇ ūo /

²⁰ *Guhyasamāja-tantra*, p. 12: “My *citta* is free from all substance; avoids the personality aggregates, realms, and sense bases, as well as subject and object; is primordially unborn, the intrinsic nature of voidness, — through the sameness of *dharma-nairātmya*” (*sarvabhāvavigataṃ skandhadhātvāyatanaagrāhyagrāhakavarjitaṃ / dharmanairātmyasamatayā svacittam ādyanutpannam śūnyatābhāvam /*).

²¹ This passage is quoted in the *Sīhags rim* at 448b-2: “The Bodhisattvas who engage in practice by way of the Mantra [-yāna] should first generate in the relative (*saṃvṛti*) way the *bodhicitta* which has the intrinsic nature of aspiration, and then should generate by the power of meditation the absolute (*paramārtha*) *bodhicitta*. Therefore, one must refer to its intrinsic nature (*svabhāva*)” (byaṇ chub sems dpaḥ gsaṇ snags kyi sgoḥi spyad pa spyod pa rnams kyis de ltar kun rdzob kyi rnam pas byaṇ chub kyi sems smon paḥi raṇ bžin can bskyed nas don dam paḥi byaṇ chub kyi sems bsgoms paḥi stobs kyis bskyed par bya ba yin te deḥi phyir deḥi raṇ bžin brjod par byaḥo).

²² This position of the Cittamātra school is especially set forth in the *Madhyāntavibhāga* (Toh. 4021) and Vasubandhu’s commentary (*bhāṣya*) thereon (Toh. 4027): see

E-vām of the path

For this *E-vām*, there are (a) the exposition of the Void, (b) the exposition of Bliss, and (c) the exposition of combining Bliss and Void in an indissoluble manner.

(a) *Exposition of the Void.* — We take as the basis of the exposition the verse concerning *bodhicitta* expressed by Vairocana in the second chapter of the Fundamental Tantra *Guhyasamājā*.²⁰ In the commentary explaining that verse, namely, the *Bodhicittavivarāṇa* (Toh. 1800, 1801) composed by *nātha* Nāgārjuna, it is stated that the great *bodhisattva* practising in the *mantra*-[path] should generate the supreme (*paramārtha*) *bodhicitta* by way of contemplation (*bhāvanā*).²¹ As to the meaning of that, he subsequently refuted by valid reasons the thesis of the Cittamātra school positing the Reality of the Void [subjacent to] perceiver and thing perceived;²² and stated as the meaning that just as the [thesis] ‘voidness which is void of real production of all dharmas’ is established in the Set of Principles [i.e. the basic Mādhyamika works of Nāgārjuna], so also there must be such a view in the *mantra*-[*yāna*], and that, indeed, there is no higher view in the *mantra*-[*yāna*].

(b), (c). Therefore, he does not set forth the combination of bliss and voidness that is void of personality (*pudgala*) which is a self-reproductive substance.²³ However, the combination is set forth by Śānti-pa with the Cittamātra viewpoint; and the combination is stated by Bhavabhadra, Abhayākara, and others, with the Svātantrika viewpoint.

If it is the case of the chief among the candidates for the high goal of the Anuttara[-Tantra], his faculties are surely keener than the keenest faculties of candidates of the Pāramitā-*yāna*, so he is a fit vessel for teaching concretely the Prāsaṅgika viewpoint; and bearing in mind that he is a candidate for the high goal, [we] assert that there is no statement of exposition [for his case] in the lower viewpoint of the Svātantrika.

for example, Th. Stcherbatsky, *Madhyānta-Vibhanga*, Discourse on Discrimination between Middle and Extremes, ascribed to Bodhisattva Maitreya, and commented by Vasubandhu and Sthiramati, translated from the Sanskrit (= *Bibliotheca Buddhica*, XXX) (Leningrad, 1936) [only the first chapter, with commentary and sub-commentary has been translated therein].

²³ The meaning seems to be that the *bodhisattva* who has generated the *paramārtha-bodhicitta* corresponds in the phase of the path to the lord Vajradhara in the phase of the fruit, while the viewpoint ‘voidness which is void of real production of all dharmas’ corresponds in the phase of the path to the Dharmodaya triangle in the phase of the fruit. Voidness is on the side of dharma, while bliss is on the side of person. Since the combination bliss-void requires a person, the Vajrayāna stresses *dharma-nairātmya* but not *pudgala-nairātmya*.

/ des na rdzogs rim gyi rnam gžag rgyas par gžan du šes par bya žiñ /
goñ gi bṣad pa de rnams kyi rigs paḥi šes byed mthaḥ chod par šes par
ḥdod na / sñags rim chen mo las šes par byaḥo /

/ de ltar na rgyud sde spyiḥi rnam par gžag pa rgyas par brjod zin te /
mkhas grub thams cad mkhyen pa dge legs dpal bzañ pos mdzad paḥo /

²⁴ There follow some verses which we do not translate, as they are not essential to the work and have probably been added in later editions of the text.

Of course, the exposition of the Steps of Completion is to be known elsewhere in its full extent. If one wishes to know decisively the authoritative presentation for the principles set forth above, he must turn to the *Snags rim chen mo* [of Tsoñ-kha-pa].

[The author does not treat (3) *E-vam* as the signs guiding].

Thus ends the extensive Fundamentals of the Buddhist Tantras, composed by M^hkas-grub-thams-cad-mkhyen-pa Dge-legs-dpal-bzañ-po.²⁴

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- Buddhapālita-vṛtti* (= *Buddhapālitamūlamadhyamakavṛtti*) by Buddhapālita (Toh. 3842), 87.
- Buddhasamāyoga* (= *Śrī-Sarvabuddhasamāyogaḍākinijāla-sambara-nāma-uttaratantra*) (Toh. 366) and (= *Sarvakalpasamuccaya-nāma-sarvabuddhasamāyogaḍākinijāla-sambara-uttarottaratantra*) (Toh. 367), 267.
- Buddhāvataṃsaka*. See *Avataṃsaka-sūtra*.
- Byan sems daṇ rig pa ḥdzin paḥi phyr bcos / sdom pa ūi ūu pa / byan sems kyi rtsa ltuṇ bsdus paḥi tshigs su bcad pa / rtsa ltuṇ bcu bži pa / sbom po brgyad pa daṇ bcas paḥi bslab bya mdor bsdus*, author unknown (blockprint in library of Alex Wayman), 329.
- Bžis žus*. See *Srog rtsol gyi de kho na ūid gsal ba*.
- Bzo daṇ gso ba, skar rtsis rnams las byuṇ baḥi miṇ gi graṇs*, by Kloṇ-rdol-bla-ma (Toh. 6547), 321.
- Cakrasambaramaṇḍalavidhi* (= *Śrī-Cakrasambaramaṇḍalavidhīratnapradipoddoyata-nāma*) by Lwa-ba-pa (Toh. 1444), 29, 314.

- Cakrasaṃvara-tantra* (= *Tantrarājaśrīlaghusambara-nāma*). See *Saṃvara-tantra*.
- Candravyākaraṇasūtra* by *Candragomin* (Toh. 4269), 77.
- Caryāmelāpakapradīpa* by *Āryadeva* (Toh. 1803), 35, 165, 313.
- Catuḥśaiaka-śāstrakārikā-nāma* by *Āryadeva* (Toh. 3846), 89.
- Caturdevipariprcchā* (Toh. 446), 257.
- Chandoratnākara* by *Ratnākaraśānti* (Toh. 4303, 4304), 79.
- Cittavajrastava* by *Māgārjuna* (Toh. 1121), 93.
- Cundidevī-dhāraṇī* (Toh. 613), 121.
- Daśabhūmika-sūtra* (a large section of the *Avatāmsaka-sūtra*) (ed. by J. Rahder, *Daśabhūmikasūtra et Bodhisattvabhūmi*, Paris, 1926), 19.
- Daśasāhasrikā* (= *Ārya-Daśasāhasrikā-prajñāpāramitā-nāma-mahāyānasūtra*) (Toh. 11), 47.
- De bzin gṣegs pa bdun gyi sñon gyi smon lam gyi khyad par rgyas paḥi gzuñis bklag paḥi cho ga mdo sde las btus pa* (Sanskrit title lacking) by *Śāntarakṣita* (Toh. 3133), 109.
- Dhāraṇīśvara-rāja-pariprcchā*. See *Tathāgata-mahākaruṇānirdeśa-sūtra*.
- Dharmacakra-sūtra* (Toh. 337), 45.
- Dharmadharmaṭāvibhaṅgavṛtti* by *Vasubandhu* (Toh. 4028), 95.
- Dharmadhātustava* by *Nāgārjuna* (Toh. 1118), 93.
- Dharmadharmaṭāvibhaṅga-kārikā* by *Maitreya* (Toh. 4022), 95, 97.
- Dharmānuṣmṛti-vṛtti* by *Vasubandhu* (Toh. 3983; catalog says by *Asaṅga*), 97.
- Dharmasamṛgiti-sūtra* (= *Ārya-Dharmasamṛgiti-nāma-mahāyānasūtra*) (Toh. 238), 55.
- Dhvajāgrakeyūra-dhāraṇī* (Toh. 612), 121.
- Dhyānottara-paṭalakrama* (Toh. 808), 135, 137, 165, 167.
- Dhyānottara-paṭala-ṭikā* by *Buddhaguhyā* (Toh. 2670), 139, 162, 165, 172, 186-7, 189, 198, 203.
- Don gsal* (= *Rnam gžag rim paḥi rnam bśad*, *Dpal gsañ ba ḥdus paḥi gnad kyi don gsal ba*) by *Tsoñ-kha-pa* (Toh. 5290), 318, 332.
- Dpal gsañ ba ḥdus pa hphags lugs dñi mthun paḥi sñags kyis lam rnam gžag legs bśad skal bzañ hjug riogs*, by *Dbyañs-can Dgāḥ-bahi-blo-gros* (blockprint in East Asiatic Library, University of California), 266, 312.
- Dpal gsañ ba ḥdus pa mi bskyod rdo rjeḥi dkyl ḥkhor gyi cho ga*, *Dbañ gi don gyi de n̄id rab tu gsal ba žes bya ba* (also 'Dbañ don') by *Tsoñ-kha-pa* (Toh. 5287), 275, 286, 295.
- Dpal gžin rje gšed lha bcu gsum ma rnams kyi dkyil ḥkhor du dbañ bskur ba sgrub paḥi thabs kyi cho ga*, *Rin po chehi phren ba*, by *Tsoñ-kha-pa* (Toh. 5339), 276.
- Ekādaśamukhāvalokiteśvaraśādhana* by *Dpal mo* (Toh. 2737), 167.
- Ekākṣarimātā-nāma-sarvatathāgata-prajñāpāramitā* (Toh. 23), 47.
- Ekavimśatisādhana* by *Candragomin* (probably his *Ārya-Tārādevistotrapuspamālā-nāma*, Toh. 3670, with 'las tshogs' in *Ārya-Tārāstotrakarmasādhana-nāma*, Toh. 3669), 127.
- Ekottarakarmaśataka* by *Guṇaprabha* (Toh. 4118), 83.
- Gaṇapati-dharaṇī* (= *Ārya-Gaṇapati-hṛdaya*) (Toh. 665), 123.
- Gaṇapati-tantra* (= *Mahāgaṇapati-tantra-nāma*) (Toh. 666), 123.
- Ghanavyūha-sūtra* (= *Ārya-Ghanavyūha-nāma-mahāyānasūtra*) (Toh. 110), 21-2-3, 205.
- Gnod ḥjoms* (= *Ārya-Śatasāhasrikāpañcavimśatisāhasrikāṣṭādaśasāhasrikāprajñā-pāramitābhṛatikā*) by *Damṣṭrasena* (Toh. 3808), 99.
- Grahamāṭrkā-nāma-dhāraṇī* (Toh. 660), 121.
- Gsañ sñags kyi tshul khriṁs kyi rnam bśad*, *Dños grub kyi sñē ma*, by *Tsoñ-kha-pa* (Toh. 5270), 328.
- Gsañ sñags rig pa ḥdzin paḥi sde snod las byuñ baḥi miñ gi grāñis*, by *Kloñ-rdol-bla-ma* (Toh. 6534), 268.
- Gser ḥphren* (= *Śes rab kyi pha rol tu phyin paḥi man ḥag gi bstan bcos miñon par rtogs*

- pahi rgyan hgrel pa dañ bcas pahi rgya cher bśad pa, Legs bśad gser gyi phren ba)*
by Tsoñ-kha-pa (Toh. 5412), 96.
- Gtsug tor ḥbar ba žes bya bahi gzuñs* (Sanskrit title lacking) (Toh. 600), 119.
- Guhyasamājatantra* (= *Sarvatathāgatakāyavākcittarahasayaguhyasamāja-nāma-mahākalparājā*) (Toh. 442, mūla-tantra = first 17 chapters of Sanskrit text; Toh. 443, uttara-tantra = 18th chapter of Sanskrit) (edited B. Bhaṭṭacharyya, GOS, Baroda, 1934), 28, 35, 68-9, 102, 172-3, 200, 219-220, 253, 257, 259, 262-267, 283, 295-297, 301, 307, 312-3, 323, 334-5.
- Guhyasamājamāñḍala-vidhi* by Dīpañkarabhadra (Toh. 1856), 147.
- Guhyasamājamāñḍalavidhi-ṭikā* by Ratnākaraśānti (Toh. 1871), 145, 147.
- Gurukriyākrama* by Atīśa (Dīpañkarajñāna) (Toh. 3977), 152-3.
- Gurupañcāśikā* by Aśvaghoṣa (Toh. 3721), 272.
- Gzah dguñi mchod pahi cho ga* (Sanskrit title lacking) (no author mentioned) (Toh. 3129), 114-5.
- Hayagrīvadhārāṇī* (= *Ārya-Avalokiteśvara-hayagrīva-dhārāṇī*) (Toh. 733), 127.
- Hchi med rña sgrahi gzuñs*. See *Tshe dpag med hchi med rña sgrahi gzuñs*.
- Hdod pa hjo* (= *Rnal ḥbyor gyi dbañ phyug lü-i-pas mdzad pahi bcom ldan ḥdas ḥkhor lo bde mchod gi miñon.par rtogs pahi rgya cher bśad pa, Hdod pa hjo ba*) by Tsoñ-kha-pa (Toh. 5320), 304.
- Hetubindu-nāma-prakarana* by Dharmakīrti (Toh. 4213), 83.
- Hevajrapindārtha-ṭikā* by Vajragarbha (Toh. 1180), 262-3.
- Hevajratantra* (= *Hevajra-tantrarāja-nāma*) (Toh. 417-418) ed. and tr. by D. L. Snellgrove, *Hevajra Tantra*, Parts I and II, Oxford University Press, London, 1959), 12, 18, 28, 34-5, 142-3, 169, 253, 256-7, 262-3, 275, 277, 283, 288, 296, 304, 312, 319.
- Hevajratantra, the vajrapañjikā* called "The Eye Opener" (spyan ḥbyed) (= *Rgyud kyi rgyal po chen po dpal dgyes pa rdo rjeḥi dkah hgrel spyan ḥbyed ces bya ba*, Sanskrit title lacking) by Dharmakīrti (Toh. 1191), 296.
- Hevajratantrapañjikāpadmin-nāma* by Mtsho skyes (Toh. 1181), 288.
- Hgrel chen* (= *Dpal dus kyi ḥkhor lo hgrel chen*) by Mkhās-grub-rje (Toh. 5463), 12.
- Ḥkhrul ḥkhor* (Sanskrit title lacking; would be *Yantra*) by Candragomin (Toh. 3087), 119.
- Hphags pa mtshan yañ dag par brjod pahi rgya cher hgrel pa mtshan gsañ snags kyi don du rnam par lta ba* (Sanskrit title lacking) by Līlavajra (Toh. 2533), 127.
- Jambhalajalendrayathālabdhakalpa* (Toh. 770), 133.
- Jantupoṣaṇabindu* (= *Nītiśāstrajantupoṣaṇabindu-nāma*) by Nāgārjuna (Toh. 4330), 95.
- Jivasūtra* by Nāgārjuna (Toh. 4307), 95.
- Jñānālokañkāra-sūtra* (= *Ārya-Sarvabuddhaviśayāvatārajñānālokañkāra-nāma-mahāyānasūtra*) (Toh. 100), 49, 97.
- Jñānatilaka-tantra* (= *Śrī-Jñānatilakayoginītantrarājaparamamahādbhuta-nāma*) (Toh. 422), 312.
- Jñānavajrasamuccaya* (= *Vajrajñānasamuccaya-nāma-tantra*) (Toh. 447), 165, 169.
- Kālacakra-tantra* (= *Paramādibuddhoddhṛtaśrīkālacakra-nāma-tantrarāja*) (Toh. 362), 12, 35, 173, 259, 261, 275, 281, 283, 289, 293, 319, 329.
- Kālacakra-tantra Commentary*. See *Vimalaprabhā*. See *Hgrel chen*.
- Kalāpasūtra* by Śārvavarman and Vararuci (Toh. 4282; catalog says by Rgyal poḥi lha), 77.
- Kalāpasūtravrtti-nāma* by Durgasimha (Toh. 4283), 77.
- Kalparājavidhi* (= *Ārya-Amoghapāśa-kalparājavidhi-nāma*) (Toh. 689), 125.
- Kāma-sūtra* by Śrī Vātsyāyana Muni, with *Jayamangala* Commentary of Yashodhar, ed. by Śrī Gosvāmī Dāmodar Shastri (Benares City, 1929), 320.
- Kārana-prajñapti* by Mahāmaudgalyāyana (Toh. 4087), 83.
- Karma-prajñapti* by Mahāmaudgalyāyana (Toh. 4088), 83.
- Karmasatka* (Toh. 340), 45.

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Kloṇ-rdol-bla-ma, Collected Works (Toh. 6532-6561), 11, 36, 172-3, 206, 268, 320.
Kosalālamkāra (= Kosalālamkāratattvasaṃgrahaṭikā) by Śākyamitra (Toh. 2503), 22, 24, 30, 214, 217, 241.
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Madhyāntavibhaṅga-ṭikā by Sthiramati (Toh. 4032) tr. in part by Th. Stcherbatsky, *Madhyānta-Vibhanga*, Bibliotheca Buddhica, Leningrad, 1936), 335.
Mahābala-dhāraṇī (= Ārya-Mahābala-nāma-mahāyānasūtra) (Toh. 757), 133.
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- Mahāvairocana-tantra* (also: *Mahāvairocana-abhisambodhi-tantra* = *Mahāvairocana-nābhisaṁbodhivikurvitatdiśhānavaipulyasūtrendrarāja-nāma-dharmaparyāya) (Toh. 494), 147, 165, 167, 173, 205-6-7, 211, 216.*
- Mahāvairocana(-abhisambodhi)tantrapindartha* by Buddhaguhya (Toh. 2662), 211.
- Mahāvairocana(-abhisambodhi)tantrapīkā* by Buddhaguhya (Toh. 2663), 147, 149, 173.
- Mahāvastu*, in the selection of Franklin Edgerton, *Buddhist Hybrid Sanskrit Reader* (New Haven, 1953), 208; as reported in Har Dayal, *The Bodhisattva Doctrine* (London, 1932), 19, 313.
- Mahāyānasamgraha* by Āryāsaṅga (Toh. 4048), 95, 99.
- Mahāyānasamgraha-bhāṣya* by Vasubandhu (Toh. 4050), 97.
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- Mahāyānottaratatantraśāstravyākhyā* by Āryāsaṅga (Toh. 4025); tr. from Tibetan by E. Obermiller, "The Sublime Science of the Great Vehicle to Salvation," *Acta Orientalia*, Vol. IX (1931); ed. in Sanskrit by E. H. Johnston as *Ratnagotravibhāga* *Mahāyānottaratatantraśāstra*, appendix to *JBRS*, Patna, 1950; 24, 50-1, 97.
- Maitreyapratijñā-nāma-dhāraṇī* (Toh. 643), 121.
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- Maṇjuśrī-mūla-tantra* (Toh. 543); (ed. by T. Gaṇapati Sāstri, *Ārya-maṇjuśrī-mūlakalpa*, Trivandrum Sanskrit Series, Vol. 70, 1920; Vol. 76, 1922; Vol. 84, 1925), 75, 103, 106, 111, 119, 194, 202.
- Maṇjuśrī-nāma-saṃgīti* (= *Maṇjuśrijñānasattvasya paramārthanāma-saṃgīti*) (Toh. 360) (ed. by I. P. Minneff, St. Petersburg University, Historo-Philological Faculty, Vol. 16, 1885), 127.
- Maṇjuśrī-nāmāṣṭasataka* (Toh. 642), 121.
- Maṇjuśrī-siddhikavīra-tantra* (= *Siddhikavīra-mahātantrarāja-nāma*) (Toh. 544), 111.
- Manusmṛti* (Nārāyan Rām Āchārya, ed., *Manusmṛti with the Commentary Manvartha-muktāvali of Kulluka*, Bombay, 1946), 74.
- Māričī-kalpa* (= *Mayāmāričijātatantrād uddhṛtakalparāja-nāma*) (Toh. 565), 113.
- Māričī-nāma-dhāraṇī* (Toh. 564), 113.
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- Mthah dpyod* (= *Phar byin gyi mchan hgrel bžad pahi dgois rgyan*) by Hjam dbyaṇ bžad paḥi rdo rje (blockprint in East Asiatic Library, University of California), 84.
- Mthah gcd*. See *Rin po chehi myu gu*.
- Mukhāgama*. See *Maṇjuśrī-Mukhāgama*.
- Muktitilaka* by Buddhaśrījñāna (Toh. 1859), 37.
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- Nāgānanda-nāma-nāṭaka* by Harṣadeva (Toh. 4154), 79.
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- Nyāyabindu-nāma-prakarana* by Dharmakīrti (Toh. 4212), 73.
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- Pañcavimśati-prajñāpāramitā-mukha* (Toh. 20), 47.
- Pañcavimśatisāḥasrikā-prajñāpāramitā* (Toh. 9), 47, 96.
- Pañcavimśatisāḥasrikā-prajñāpāramitā* by Haribhadra (Toh. 3790), 91.
- Pañcavimśatisāḥasrikāprajñāpāramitopadeśaśāstrābhisaṁyatālaṁkārvṛtti* (also: the 'Ñi khri snañ ba') by Vimuktasena (Toh. 3787), 91.
- Pāñiniya-vyākaraṇa* (presumably = *Pāñinivyākaraṇasūtra*, Toh. 4420) by Pāñini, 75.
- Pañjarā.* See *Vajrapañjarā-tantra*.
- Paramādiṭīkā.* See *Śri-Paramādiṭīkā*.
- Paramādya.* See *Śri-paramādya*.
- Parṇaśavarī-nāma-dhāraṇī* (Toh. 736), 127.
- Parṇaśavarisūtra* (Toh. 735), 127.
- Paryāyasamgrahaṇī* by Āryāsaṅga (Toh. 4041), 95.
- Pinḍikṛtasādhanapañjikā* by Vibhūticandra (Toh. 1832), 280.
- Pradīpodyotana-nāma-ṭīkā* by Candrakīrti (Toh. 1785), 22, 70-1-2, 218, 296-7.
- Pradīpodyotana-ṭippaṇī* (in Tibetan: the 'Mchan hgrel' = *Rgyud thams cad kyi rgyal po dpal gsañ ba ḥdus pahi rgya cher bśad pa sgron ma gsal baḥi tshig don ji bžin ḥbyed paḥi mchan gyi yan ḥgrel*) by Tsōñ-kha-pa (Toh. 5282), 295.
- Pradīpodyotana-vyākhyāṭīkā* (= *Pradīpodyotanābhisaṁdhiprakāśikā-nāma-vyākhyāṭīkā*) by Bhavyakīrti (more likely by Āryadeva) (Toh. 1793), 219, 220, 223.
- Prajñāhṛdaya* (= *Bhagavatī-prajñāpāramitā-hṛdaya*) (Toh. 21), 47, 55, 109.
- Prajñā-mūla.* See *Mūla-madhyamaka-kārikā*.
- Prajñā-nāma-mūlamadhyamaka.* See *Mūla-madhyamaka-kārikā*.
- Prajñāpāramitā-hṛdaya.* See *Prajñāhṛdaya*.
- Prajñāpāramitāhṛdayasādhana* ascribed to Ārya Nāgārjuna (Toh. 2640), 109.
- Prajñāpāramitāhṛdayasādhana-nāma* by Dārika-pā (Toh. 2641), 109.
- Prajñāpāramitā-pañcaśatikā* (= *Ārya-Bhagavatī-prajñāpāramitā-pañcaśatikā*) (Toh. 18), 47.
- Prajñāpāramitāsamgrahakārikā* by Diñnāga. See under *Ārya*°.
- Prajñāpradīpa* (= *Prajñāpradīpamūlamadhyamakavṛtti*) by Bhāvaviveka (Toh. 3853), 87, 89.
- Prajñāpradīpāṭīkā* (the 'Avalokitavrata') by Avalokitavrata (Toh. 3859), 89.
- Prajñāsataka-nāma-prakarana* by Nāgārjuna (Toh. 4328), 95.
- Pramāṇa-sūtra* (= *Pramāṇasamuccaya-nāma-prakarana*) by Diñnāga (Toh. 4203), 73.
- Pramāṇavārttika* by Dharmakīrti (Toh. 4210), 73.
- Pramāṇaviniścaya* by Dharmakīrti (Toh. 4211), 73.
- Prasannapadā* (= *Mūlamadhyamakavṛttiprasannapadā-nāma*) by Candrakīrti (To 3860), 87, 94.
- Pratimokṣasūtrāṭīkā-vinayasamuccaya* by Dri-med-bśes-gñen (Toh. 4106), 83.

- Pratisarāvidyārājñī* (Toh. 561), 113.
- Pratisarāvidyāvidhi* possibly by Śānti-pā (Toh. 3125), 113.
- Pratityasamutpādādivibhaṅgabhāṣya* by Vasubandhu (Toh. 3995), 97.
- Pratityasamutpāda-hṛdaya-dhāraṇī* (Toh. 519), 107.
- Rasāyanāśastroddhṛti* by Nāgārjuna (Toh. 4314), 95.
- Raśmivimalaviśuddhaprabhā-dhāraṇī* (Toh. 510), 107.
- Ratnamālā* (= *Vajravidāraṇā-nāma-dhāraṇīvṛttiratnamālā-nāma*) by Sabari-pā (Toh. 2686), 128.
- Ratnapradipoddhyota*. See *Cakrasambaramaṇḍalavidhi* by Lwa-ba-pā.
- Ratnāvalī* (= *Rājaparikathāratnamālā*) by Nāgārjuna (Toh. 4158), 86-7.
- Rgyud bśad thabs kyi man nag gsal bar bstān pa* (= *Dpal gsañ ba h̄dus paḥi bśad paḥi rgyud ye s̄es rdo rje kun las btus paḥi rgya cher bśad pa, Rgyud bśad ... bstān pa*) by Tsoṇ-kha-pa (Toh. 5286), 156, 220, 264.
- Rgyud sde spyi rnām* (= *Rgyud sde spyiḥi rnām par bżag pa rgyas par bśad pa*) by Mkhas-grub-rje (Toh. 5489), the work herein transcribed, translated, and annotated; also, 12-13, 85.
- Rgyud sde spyiḥi rnām par gžag pa, Rgyud sde rin po cheḥi gter sgo h̄byed paḥi lde mig*, by Bu-ston (Toh. 5167), 12.
- Rgyud sde spyiḥi rnām par gžag pa, Rgyud sde thams cad kyi gsañ ba gsal bar byed pa*, by Bu-ston (Toh. 5168), 12.
- Rgyud sde spyiḥi rnām par gžag pa, Rgyud sde rin po cheḥi mdzes rgyan*, by Bu-ston (Toh. 5169), 12.
- Rig snags kyi rgyal mo dbug chen mo* (Toh. 773; catalog has ... rgyal po ... chen po; Sanskrit title lacking), 135.
- Rin po cheḥi myu gu* (the 'Mthāḥ gcod' = *Rgyud kyi rgyal po dpal gsañ ba h̄dus paḥi rgya cher bśad pa, Sgron ma gsal baḥi dkāḥ baḥi gnas kyi mthaḥ gcod, Rin po cheḥi myu gu*) by Tsoṇ-kha-pa (Toh. 5284), 250, 320.
- Rten ḥbrel rtṣom ḥphro sogs lṣags rtṣom ḥphro can gyi skor*, by Dkon mchog hijigs med dbaṇ po (blockprint in East Asiatic Library, University of California), 86, 96.
- Sāccha līla gdab paḥi cho ga* (no Sanskrit title or author name) (Toh. 3080), 116, 117.
- Saddharmasmṛtyupasthāna-sūtra* (Toh. 287), 45.
- Sādhanamālā* (approximately = *Sgrub thabs bryga rtsa*, q.v.; ed. by B. Bhattacharyya, Vols. I, II, GOS, Vols. 26, 41), 211, 220, 236, 294.
- Śālistambaka-mahāyānasūtraṭīkā* by Vasubandhu (Toh. 3986; catalog gives Nāgārjuna as author), 97.
- Samādhirāja-sūtra* (= *Ārya-Sarvadharmasvabhāvasamatāvipañcita-samādhirāja-nāma-mahāyānasūtra*) (Toh. 127), 47, 49.
- Samājā*. See *Guhyasamājatantra*.
- Sāmānyavidhīnām guhya-tantra* (= *Sarvamāṇḍala-*°) (Toh. 806), 135, 137, 147.
- Samayabhedoparacanacakre nikāyabhedopadeśanasamgraha-nāma* by Viñītadeva (Toh. 4140), 67.
- Sambandhaparikṣā-prakaraṇa* by Dharmakīrti (Toh. 4214), 73.
- Sambarodaya* (= *Śrī-Mahāsambarodaya-tantrarāja-nāma*) (Toh. 373), 251, 277.
- Sambuddhabhāṣitapratibimbalaṅkāṇavivaraṇa-nāma*, presumably by Ārya Śāriputra (Toh. 4315), 81.
- Saṃdhinirmocana-nāma-mahāyānasūtra* (Toh. 106), 47, 49, 51.
- Sampuṭa* (= *Sampuṭa-nāma-mahātantra*) (Toh. 381), 169, 253.
- Sampuṭīkā* (= *Sampuṭa*), 36.
- SanṄtāntarasiḍḍhi-nāma-prakaraṇa* by Dharmakīrti (Toh. 4219), 73.
- Samuccaya*. See *Pramāṇa-sūtra*.
- SanṄghānuṣmṛityvākyā* by Vasubandhu (Toh. 3984; catalog gives Asaṅga as author), 97.

- Samvara-tantra* (= *Tantrarājaśrīlaghusambara-nāma*) (Toh. 368), 35-6, 253, 255, 257, 259, 261, 266-7, 275, 281, 283, 293, 304.
- Sañcayagāthā* (= *Ārya-Prajñāpāramitā-sañcayagāthā*) (Toh. 13), 55, 91.
- Sañcayagāthāpañjikā* by Buddhaśrījñāna (Buddhajñānapāda) (Toh. 3798), 91.
- Sandhivyākaraṇa-nāma-tantra* (Toh. 444), 71.
- Saptāṅga* by Vāgiśvarakīrti (Toh. 1888), 267.
- Saptaśatikā* (= *Ārya-Saptaśatikā-nāma-prajñāpāramitā-mahāyānasūtra*) (Toh. 24), 47.
- Saptatathāgata-pūrvavprañidhānaviśeṣavistāra-sūtra* (Toh. 503), 109.
- Sarvadharmaṇḍala-vidhi* by Ratnakīrti (Toh. 3136), 109.
- Sarvadurgatiपariśodhani-usṇiṣavijaya-nāma-dhāraṇī* (Toh. 597), 115.
- Sarvatathāgatādhiṣṭhānahṛdayaguhyadhātukaraṇḍa-nāma-dhāraṇimahāyānasūtra* (Toh. 507), 107.
- Sarvatathāgata-mātṛtārā* ... See *Tārā-bhava-tantra*.
- Sarvatathāgatoṣṇiṣa-sitātapatrā-nāma-aparājitapratyangirāmahā(vidyārājñī)* (Toh. 590), 117.
- Sarvatathāgatoṣṇiṣavijaya-nāma-dhāraṇī-kalpasahita* (Toh. 594), 115.
- Sarvatathāgatoṣṇiṣavijaya-nāma-dhāraṇī-kalpasahita* (Toh. 595), 115-6.
- Sarvatathāgatoṣṇiṣodbhūtasitātapatrā-nāma-vṛtti* by Śuramgamavarma (Toh. 2689), 117.
- Śatapañcāśatka-nāma-stotra* by Mātrceṭa (Toh. 1147) (ed. and tr. by D. R. Shackleton Bailey, *Śatapañcāśatka of Mātrceṭa* (Cambridge, 1951), 79.
- Śatasāhasrikā-prajñāpāramitā* (Toh. 8), 47.
- Śatasāhasrikāprajñāpāramitābṛhaṭīkā* ascribed to King Khri sroṇ lde btsan (Toh. 3807), 96, 107.
- Satyadvaya-vibhaṅgakārikā* by Jñānagarbha (Toh. 3881), 91.
- Satyadvaya-vibhaṅgavṛtti* by Jñānagarbha (Toh. 3882), 91.
- Sarvakarmāvaraṇaviśodhani-nāma-dhāraṇī* (Toh. 743), 129.
- Sbas don* (= *Bde mchog bsdus paḥi rgyud kyi rgya cher bśad pa, Sbas paḥi don kun gsal ba*) by Tsoṇ-kha-pa (Toh. 5316), 100.
- Sdom pa gsum* (= *Sdom gsum gyi rnam par bzag pa mdor bsdus te gtan la dbab paḥi rab tu byed pa, Thub bstan rin po cheḥi byi dor*) by Mkhas-grub-rje (Toh. 5488), 12, 22.
- Sekoddeśaṭīkā* by Nāro-pā (Toh. 1353) (ed. by Mario E. Carelli, Baroda, 1941), 288, 313, 332.
- Sgrub thabs brgya rtsa* (sādhana collection, Toh. 3143-3304 and Toh. 3306-3399), 167.
- Sgrub thabs phyed ūi brgya ba* (sādhana collection, Toh. 3645-3704), 167.
- Sgrub thabs rgya mtsho* (sādhana collection, Toh. 3400-3644), 167.
- Śikṣāsamuccaya-kārikā* by Śāntideva (Toh. 3939), 152.
- Śikṣāsamuccaya* by Śāntideva (Toh. 3940) (ed. by Cecil Bendall, reprint Mouton & Co., 1957; tr. by Cecil Bendall and W. H. D. Rouse, London, 1922), 152.
- Śiṣyahitā vyākaraṇakalāpūṣṭutravṛtti* by Ugrabhūti (Toh. 4286), 77.
- Slob maḥi re ba kun sloṇ* (= *Bla ma lha bcu paḥi rnam bśad, Slob maḥi ...*) by Tsoṇ-kha-pa (Toh. 5269; commentary on *Gurupañcāśikā*), 272.
- Sman a-baḥi cho ga* (*Sanskrit title doubtful*) by Nāgārjuna (Toh. 4308), 95.
- Smṛtiṣaṁdarśanāloka* (= *Śrīsamputilaka-nāma-yoginītantrārajaṭīkāsmṛtiṣaṁdarśanāloka-nāma*) by Indrabhūti (Toh. 1197), 102.
- Snags rim chen mo* (*usual reference for the work, Rgyal ba khyab bdag rdo rje ḥchen chen pohi lam gyi rim pa, gsaṇ ba kun gyi gnad rnam par phye ba*) by Tsoṇ-kha-pa (Toh. 5281), 12, 30, 36-7, 158-163, 168, 174, 184, 186, 192, 198, 200, 206, 211, 223, 244, 262, 268, 271, 273-284, 288, 292, 298-9, 302-305, 312-318, 322, 334, 337.
- So sor ḥbraṇ maḥi hkhor lo bri baḥi thabs* (*Sanskrit title lacking*) by Ratnākaraśānti (Toh. 3118), 113.
- Śramaṇerakārikā* (= *Āryamūlasarvāstivādiśrāmaṇerakārikā*) by Śākyaprabha (Toh. 4124), 85.

- Śramaṇerakārikā-vrttiprabhāvati* by Śakyaprabha (Toh. 4125), 85.
- Śramaṇerakārikā* (= *Trisatakārikāvyākhyāna*) by Vinītadeva (Toh. 4126), 83.
- Śramaṇeravarṣāgraprcchā* by Padmasambhava (Toh. 4132), 67.
- Śrāvakabhūmi* by Āryāsaṅga (Toh. 4036), 95, 221-2.
- Śrī-Bhagavadabhisamaya-nāma* by Lūi-pā (Toh. 1427), 256.
- Śrī-Buddhakāpālatantrapāñjikā-jñānavatī* by Saraha (Toh. 1652), 270.
- Śrī-Mahākāla-tantra* (Toh. 667), 123.
- Śrī-Mālādeviśiṁhanāda-sūtra* (Toh. 92), 49, 97.
- Śrī-Paramādiṭīkā* (also: *Paramādiṭīkā*) by Ānandagarbha (Toh. 2512), 221, 227, 234, 245.
- Śrī-Paramādya* (also: *Paramādya*) (Toh. 487: *Śrī-Paramādya-nāma-mahāyānakalparāja*; Toh. 488: *Śrī-Paramādyanamantrakalpkahanda-nāma*), 221, 234-5.
- Śrī-Vajracandacittaguhya-tantra* (Toh. 458), 128-9.
- Śrī-Vajracandacittaguhya-tantrottara* (Toh. 459), 129.
- Śrī-Vajracandacittaguhya-tantrottartottara* (Toh. 460), 129.
- Srog rtsol gyi de kho na ñid gsal ba* (also: *Bžis žus = Dpal thams cad gsañ bahi mchog gsañ chen žes bya bahi rgyud kyi dum bu, dpal gsañ ba hdus paḥi bṣad paḥi rgyud lha mo bžis yoñs su žus paḥi rgya cher bṣad pa, srog rtsol gyi de kho na ñid gsal ba*) by Tsōñ-kha-pa (Toh. 5285), 220, 264, 318.
- Ston thun chen mo* (= *Zab mo stoni pa ñid kyi de kha na ñid rab tu gsal bar byed paḥi bstan bcos, Skal bzañ mig hbyed*) by Mkhas-grub-rje (Toh. 5459), 12.
- Subāhupariprcchā* (also: the 'Subāhu') (Toh. 805: *Ārya-Subāhupariprcchā-nāma-tantra*), 135, 137, 176, 189.
- Subāhupariprcchā-sūtra* (Toh. 70: *Ārya-Subāhupariprcchā-nāma-mahāyāna-sūtra*), 47.
- Subāhupariprcchā-piṇḍārtha* by Buddhaguhyā (Toh. 2671), 139.
- Suhṛllekha* by Nāgārjuna (Toh. 4182), 93.
- Śūnyatāsaptati* by Nāgārjuna (Toh. 3827), 87.
- Śūnyatāsaptati-vṛtti* by Nāgārjuna (Toh. 3831), 89.
- Suparigraha* (= *Suparigraha-nāma-maṇḍalavidhisādhana*) by Thub dkaḥ zla ba (Toh. 1240), 275.
- Surūpa-nāma-dhāraṇi* (Toh. 540), 109.
- Susiddhi* (= *Susiddhikaramahātāntrasādhanopāyikapaṭala*) (Toh. 807), 137, 139, 149, 155, 167, 177, 183, 191, 193, 203.
- Sūtrālaṃkāra* (= *Mahāyānasūtrālaṃkāra-nāma-kārikā*) by Maitreya (Toh. 4020), 95, 97.
- Sūtrālaṃkārayākhyā* by Vasubandhu (Toh. 4026), 95.
- Sūtrālaṃkāravṛttibhāṣya* by Sthiramati (Toh. 4034), 316.
- Sūtrasamuccaya* by Nāgārjuna (Toh. 3934), 93.
- Suvarṇa-prabhāsa-sūtra* (Toh. 555: **Suvarṇaprabhāsottamavijayasūtra*; Toh. 556 and Toh. 557: *Suvarṇaprabhāsottamasūtrendrarāja*) (ed. in Sanskrit by Johannes Nobel: *Suvarṇabhāsottamasūtra. Das Goldglanz-Sūtra, Ein Sanskrit-Text des Mahāyāna-Buddhismus...* Leipzig, 1937), 109-111.
- Svalpākṣaraprajñāpāramitā* (Toh. 22), 47, 109.
- Tantrārthāvatāra*. See *Avatāra*.
- Tantrārthāvatāravyākhyāna*. See *Avatāra-vyākhyāna*.
- Tārā-bhava-tantra* (= *Sarvatathāgatamātṛtārāviśvakarmabhava-tantra-nāma*) (Toh. 726), 100, 127.
- Tārādevistotraikavimśatikasādhana-nāma* by Sūryagupta (Toh. 1685); this is followed by other works by Sūryagupta on the *Ekavimśatisādhana*, namely, Toh. 1686, the *karmāṅga*; Toh. 1687, the *upadeśakrama*; Toh. 1688, the *sādhana*; Toh. 1689, the *cūḍāmaṇi*, 127.
- Tārā-nāmāṣṭasataka* (Toh. 727, 728), 127.

- Tarkajvāla* (= *Madhyamakahṛdayavṛttitarkajvālā*) by Bhavya (Bhāvaviveka) (Toh. 3856), 67, 89, 94.
- Tathāgatagarbha-sūtra* (Toh. 258), 49, 97.
- Tathāgatamahākaruṇānirdeśa-sūtra* (also the 'Dhāraṇīśvararājapariprcchā') (Toh. 147), 49, 97.
- Tattvāloka* (= *Sarvatathāgatataattvasaṃgrahamahāyānābhisaṃmaya-nāma-tantratattvā-lokakari-nāma-vyākhyā*) by Ānandagarbha (Toh. 2510), 24, 126, 225, 227, 235-6-7, 282.
- Tattvasaṃgraha* (= *Sarvatathāgatataattvasaṃgraha-nāma-mahāyānasūtra*) (Toh. 479), 24-5, 35, 145, 147, 214-5-6-7, 235.
- Thob yig* (= *Thob yig gsal baḥi me loṇi*) by Blo-bzaṇ-hphrin-las (blockprint in East Asiatic Library, University of California), 11, 26, 112, 156, 218-9.
- Trimśikā-kārikā* by Vasubandhu (Toh. 4055), 95.
- Trisamayavyūharāja-nāma-tantra* (Toh. 502), 100, 105.
- Triśaraṇasaptati* by Candrakīrti (Toh. 3971), 93.
- Tshe dpag med hchi med rna sgraḥi gzuṇs* (entered in the Comparative Analytical Catalogue of the Kanjur, Otani University, Kyoto), 125.
- Tshig don gyi brjed byaṇ* (= *Tshig gi don bṣad paḥi brjed byaṇ*) (no Sanskrit title) by Buddhaguhyā (Toh. 2672), 139, 176.
- Uṣṇiṣasitātapatrāhomavidhi* by Tiksnavajra (Toh. 3104), 119.
- Uṣṇiṣavijaya-dhāraṇī* (= *Sarvatathāgatoṣṇiṣavijaya-nāma-dhāraṇī-kalpasahita*) (Toh. 596), 115.
- Uṣṇiṣavijaya-nāma-dhāraṇī-kalpa* (= *Sarvatathāgatoṣṇiṣavijaya-nāma-*°) (Toh. 598), 28, 115.
- Uṣṇiṣodbhūtasitātapatrāvidhi-nāma* by Śūraṇgamavarmavajra (Toh. 3108), 119, 147.
- Vacanamukhyāyudhopama* by Smṛtiyānākīrti (Toh. 4295), 77.
- Vādanyāya-nāma-prakaraṇa* by Dharmakīrti (Toh. 4218), 73.
- Vāhikatikā* (= *Śrī-Ḍākārṇavamahāyoginītantrājavāhikatikā-nāma*) by Padmavajra (Toh. 1419), 101, 296.
- Vaidalya-sūtra-nāma* by Nāgārjuna (Toh. 3826), 87.
- Vaidalya-nāma-prakaraṇa* by Nagārjuna (Toh. 3830), 89.
- Vairocana-tantra*. See *Mahāvairocana-tantra*.
- Vajracchedikā* (= *Ārya-Vajracchedikā-nāma-prajñāpāramitā-mahāyānasūtra*) (Toh. 16), 47.
- Vajrahṛdayālāmkāra-tantra-nāma* (Toh. 451), 251, 267, 272.
- Vajralohatunda-nāma-dhāraṇī* (Toh. 760), 133.
- Vajramālā* (= *Śrī-Vajramālābhidhānamahāyogatantra-sarvatantrahṛdayarahasyavibhaṅga-nāma*) (Toh. 445), 70-1, 302, 313.
- Vajrameruśikhara-kūṭāgāra-dhāraṇī* (Toh. 751), 131.
- Vajrapaṇijarā-tantra* (= *Ārya-Ḍākinivajrapaṇijarā-mahātantrarājakaṭalpa-nāma*), (Toh. 419), 37, 151, 251, 253, 255, 263, 274.
- Vajrapāṇyabhiṣeka-mahātantra* (Toh. 496), 165, 167, 171, 176, 205.
- Vajrapāṭāla-tantra* (= *Ārya-Vajrapāṭinilāmbaradharavajrapāṭāla-nāma-tantra*) (Toh. 499), 207.
- Vajrapāṭāla-tantra* (= *Ārya-Vajrapāṭāla-nāma-tantrarāja*) (Toh. 744), 129.
- Vajrasattvodaya-nāma-sādhana* by Ānandagarbha (Toh. 2517), 240.
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